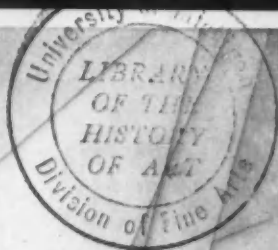


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FOUNDED 1902

FEBRUARY 15-28, 1942

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## EDITOR'S LETTERS

SIR:

In preparing a brochure on the life of La Petite Augusta (Augusta Maywood, the first American ballerina of international fame), any information regarding a lost Inman portrait of her will be greatly appreciated by the writer.

The New York Mirror of March

picture: "One of the happiest things Inman ever did is his full length portrait of this dancing fairy. He has caught the very elvish look of the eye that gives such piquancy to the turn of her head and each movement of the buoyant and elastic figure. So life-like and natural is it, that it seems almost as if it would bound from the canvas. We hope to see it engraved in a style commensurate with its extraordinary merit."

In June, 1838, the same publication lists the Inman portrait as No. 230 in the current exhibition of the National Academy of Design: "La Petite Augusta, H. Inman. Full of liveliness, grace, and beauty."

Mr. Theodore Bolton in his catalogue of Inman's work does not locate the portrait after the 1846 exhibition, at which time it was owned by W. T. Porter.

I enclose herewith an 1838 lithograph of La Petite Augusta by H. R. Robinson signed E W C on the stone. Is it after the Inman portrait? There is no doubt about the "elvish look of the eye."

Yours, etc.

ALLISON DELARUE

Museum of the Arts of Decoration, Cooper Union

New York City

LITHOGRAPH, perhaps after the lost Inman portrait, of "La Petite Augusta" by H. R. Robinson.

31, 1838, under "The Fine Arts" carries the following review of this

## In ART News 25 Years Ago

FEBRUARY, 1917. Between the unveiling of his murals in the Public Library and the social lionizing which attended his one man show at the Copley Galleries, Sargent's is the name of the moment in Boston. In this ultra-Protestant city his Library decorations have provoked no little surprise and criticism. It has been asked how much Mr. Sargent himself believes in the dogmas of the *Mysteries of the Rosary* and *Judgment* panels, and on the suitability of their installation here. The première of the Sargent show was, however, one of the brilliant social occasions of the winter. In the drawings the artist again indulges his saturnine humor at the expense of his audience.

Mr. Henry Clay Frick has just added to his collection Van Dyck's *Portrait of the Countess of Clanbrassil*, the star of the Earl of Denbigh's collection, and two superb Bouchers once the property of the Marquis de Ganay. Acquired from Knoedler & Company, the latter are reputed to have cost him \$200,000. This well known collector was much annoyed recently when the picture gallery of his house was invaded by nearly a thousand persons as the result of a tactless and commercial

move on the part of the secretary of the French Museum. Its thirty-odd members having received Mr. Frick's permission to visit his well guarded treasures, the Museum promptly launched a successful membership campaign and, even at the price of \$10 apiece, was besieged by persons anxious to get a glimpse of the Frick Collection.

In line with his interest in progressive art, Hamilton Easter Field currently presents the first of a series of exhibitions devoted in part to the work of older masters from his own collection and partly to young and unknown talent. Thus the Ardsley Studios contain, alongside the lithographs of Delacroix and the etchings of Chasseriau, watercolors of John Marin and oils by Bernard Karfiol, the latter a newcomer whose work is "quiet, modest, and absolutely free from all trickery yet entirely modern in its feeling. Because it is so personal it will not make its way easily."

A new and beautiful studio building, just completed at 1 West 67th Street, is to be named the Hotel des Artistes. This construction has been financed by a corporation formed by Penrhyn Stanlaws, Frank V. Du Mond, and other artists.



# ART NEWS

FOUNDED 1902

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VOLUME XLI, NUMBER 1 FEBRUARY 15-28, 1942

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Charles Demuth: *After Sir Christopher Wren, 1920*, lent by the Worcester Art Museum to the Whitney Museum's "History of American Watercolor Painting" (see article on page 11).....Colorplate, cover

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## ART NEWS of AMERICA

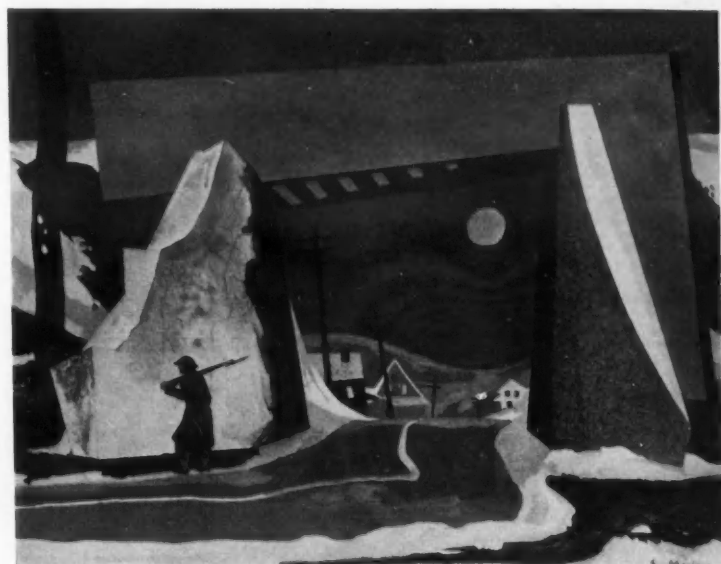
### Washington and the War; A Goya

IN THE nation's capital, where the War is being fought twenty-four hours a day, even the art galleries are bending all efforts toward the cause of morale and defense. At the Corcoran we find the drawings and watercolors which Vernon Howe Bailey made by authorization of the Navy Department which show us everything from the Battleship Malaya in drydock to the loading of a torpedo tube in Narragansett Bay. Accurate enough to satisfy even the keen eye of technicians who attended the opening, Bailey also confidently succeeds from the pictorial angle.

At the National Gallery hang one

Palm Beach for the first time, the extent and quality of its acquisitions has been the subject of much comment. On the occasion of its first birthday we receive further news of art in the sun country.

In addition to the works previously announced in these pages, the Norton Gallery has acquired an imposing list of paintings. The old masters include *Lady in Red* by Largillière, *St. Jerome* by Joos van Cleve, and a Gilbert Stuart. There is a new Gauguin oil, *Agony in the Garden*, a Childe Hassam, and a list of American contemporaries among which figure the names of Eugene Speicher, Francis Chapin, Vance Kirkland, and Guy Wiggins. Early February saw the patio installation of Wheeler Williams' *Fountain of*



NATIONAL GALLERY OF ART, WASHINGTON

*TIMELY MOTIF* from a morale-building show: "December Precaution" by Eugene Morley.

hundred and twenty-two paintings, drawings, and prints purchased by the Government from a competition initiated three days after Pearl Harbor by the Office for Emergency Management. The show is augmented by further selected work and by the products of eight artists appointed to record what is known as "restricted material."

The National Gallery continues to record gifts to its permanent collections, the latest being a splendid example from the brush of Goya. This *Portrait of Doña Teresa Sureda*, presented by Mrs. Peter H. B. Frelinghuysen of Morristown, is the companionpiece of the *Bar tolomé Sureda* given last year by the same donor.

### 1st Birthday Feted at Norton Gallery

SINCE February, 1941, when the Norton Gallery and School of Fine Art opened its doors in West

Youth, an elaborate dedication of two new galleries, two one man shows, and an imposing exhibition of old masters. The latter, lent through the E. and A. Silberman Galleries, include a *Giovanni di Paolo Madonna and Child*, a Segna di Bonaventura of like theme accompanied by four saints, a Primiticcio allegory, and a striking anonymous fifteenth century French portrait of a youth.

### Classical Romantic and Vice Versa

AN Ionic column and a heart decorate the cover of the latest catalogue received from the Dallas Museum of Fine Arts where an ambitious show of "French Painting—Classic to Romantic" is now under way. The theory of opposites is here explored to fullest measure, the implications of the pendulum-swing between the two movements being further pursued among liter-

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Books illustrated by the Cruikshanks including the original issue in colors of the first edition of *A Comic Alphabet*, 71 parts of the rare periodical *The Scourge*, also the six numbers of *The Meteor*.

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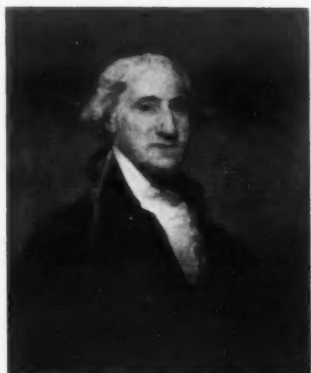
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METROPOLITAN MUSEUM OF ART  
SCHOOL OF FONTAINEBLEAU: "Birth of Cupid," once ascribed  
to Primaticcio.

ary and musical comparisons. The actual pictures on view, some the property of private collectors, the majority lent by New York galleries, begin with Poussin's *Castor and Pollux and the Goat God*. The list carries the visitor past Claude, Pillement, and David, past Delacroix, Courbet and the like to the renewed order and clarity of Puvis de Chavannes. The purpose of the show is, however, to prove that in virtually every work some traces of these opposed tendencies can be said to exist side by side.

## Old Masters Enter Museums

IN THE news are numerous and important museum acquisitions of old masters. First painting of the sixteenth century French School of Fontainebleau to enter the collection of the Metropolitan Museum of Art is the recently purchased *Birth of Cupid*. This charmingly Italianate allegory, epitomising the grace and eclectic mannerisms of the school, was formerly attributed to the *chef d'école*, Primaticcio. Now, however, it is believed to be the work of an unknown native Frenchman of the younger generation, working about 1560-80. The canvas was one of the *clous* of the big School of Fontainebleau show held at Wildenstein's last year, at which time it was reproduced in ART NEWS.

To the Boston Museum comes the gift, by its President, Edward Jackson Holmes, of a *Virgin and Child with Saints* painted about 1470 in the typical Siense idiom of the versatile Francesco di Giorgio Martini. Another gift from Mr. Holmes is Pietro Longhi's *The Spinner*, valuable addition to the Museum's group of eighteenth cen-

tury Venetians. Boston also announces the accession of a work of the Giovanni Bellini school and canvases by the Dutch Van der Neer and Jan Weenix.

## Hoosier Salon Draws Big Prizes

ITS pocket full of prize money totaling nearly \$4,000, the Eighteenth Annual Hoosier Salon opened last month with an extensive Indianapolis showing prior to its current appearance at the Marshall Field Galleries in Chicago. The twenty-seven prizes testify both to the generosity of Indiana donors and to the wide cross-section of citizenry actively interested in Hoosier State art doings. One prize was offered by the Indianapolis Publishers' Association, another by the Muncie Star, others by such varied groups as foreign war veterans and the Kappa Kappa Kappa Associate Chapter. Along with private donations, sororities make an imposing showing, the majority of these groups purchasing the works in question for their club or chapter-house headquarters.

Nominated as the most outstanding oil in the entire exhibition was *Clara*, study of a young girl by Hendrik Mayer, assistant director and teacher in the John Herron Art School, who received \$500. A like sum went to Marie Goth for her locally commissioned *Portrait of Will H. Hays*, Indiana-born President of the Motion Picture Producers and Distributors of America. The main sculpture award, to the tune of \$300, was divided by general consent between Elmer H. Daniels' male portrait and *Seated Nude* by David K. Rubins, head of the sculpture department of the (Continued on bottom of page 9)

# VERNISSAGE

THIS issue, which begins the second year of The Art Foundation's publication of ART NEWS, also inaugurates the volume marking its fortieth anniversary as a magazine. These four decades of service to the art world—making this the oldest art periodical anywhere—we shall appropriately commemorate with a special retrospective number a little later on. Now it is the first year of what we called at its outset the new ART NEWS, that demands a moment's review.

The last twelve months could hardly be said to have been a bright or even a tenable time for any enterprise in the arts. Mere endurance over such a period is all one could ask for. Nor were we blissfully unaware of the state of the world when we embarked a year ago upon a publishing and editorial policy unique in the art field, under the new ownership of a non-profit educational corporation. All the attendant difficulties, however, made no less keen the need for the ideal art magazine we then visualized. In fact they only emphasized the duty of America, having inherited world guardianship of the arts, to take up a torch when most others were being extinguished. But it was to Americans we felt our first obligation—to publish a serious, impartial, non-commercial art magazine, timely and complete enough to meet every need of the professional, handsome and enjoyable enough to suit the layman's desire for a printed link with creative art.

Here is the record of that first year, measured by the only facts that count. More than 7,500 new subscribers were added to our list in that time. The average single-copy sales (an acid test) per issue (for the first fifteen of the year's twenty issues, on which figures are complete) have been almost 3,000, actually touching 6,000 for one number. Renewals of previous years' subscriptions have averaged 80%, the other 20% including a large number of foreign subscribers discontinued perforce.

If popular success were the sole criterion, these figures would attest sufficiently to the validity of our program—and indeed they are strong evidence. The conclusive proof, however, lies in

what we have published as much as in who read it. No better testimony to the complete independence and fairness of our pages, to their authority and completeness, therefore, can be found than that, during this past year, half a dozen leading American museums placed on sale various issues of ART NEWS alongside their own catalogues at special exhibitions—the sole magazine to enjoy this privilege.

It is only to prove that the audience does exist for such a magazine as a year ago we planned the new ART NEWS to be, and that in some measure we have filled its wants, that we cite these statistics—not by any means to linger dreamily upon early success or to imply that we think we have attained perfection. The year ahead, we are fully cognizant, will be no easier for us to continue to grow than for anyone else who seeks to keep alive the flame of the arts in a world ablaze with other and deadly conflagrations. Last year's record can do no more than give us confidence, which it does—along with the deep conviction that if the arts are the token of what we are fighting to preserve, they are worth saving in the interim as well. In that sense we are going ahead with our program, but its fulfillment will require, as will every other artistic venture these days, the wholehearted coöperation of all its well-wishers.

We are not, as contemporaries apparently envious in one way or another have said of us, a "subsidized" publication. It has been the program of The Art Foundation to invest capital in the expansion of ART NEWS and to give the magazine a chance to become self-sustaining—not to pamper it by making up an annual deficit—on the theory that no cultural venture addressing itself to the public can be successful without the concrete approval of its audience.

Our first year has indeed proven that we are on the road to sustaining ourselves, yet we are even more dependent today upon support from our public than an equally unsubsidized museum which depends upon annual dues from its members for sustenance. Independence of the profit-motive and commercialism does not mean independence of all financial burdens. To preserve the former we shall need, during these crucial times, the continued good will of all our friends. A. M. F.

(Continued from page 8)

mentioned school. All the prize-winners are included in the Chicago showing of the group.

## American Museums Get French Works

A DEGAS and a Picasso are among recent museum additions. The former, a pastel *Danseuses à leur toilette*, about 1878, anonymously presented to the Denver Art Museum, is the most important addition to their picture collection in recent years. The Picasso went to the Cincinnati Art Museum. A *Tête de Femme*, painted in 1922, it has never before been exhibited in this country. Massive, monumental, and serene, it belongs to his "Classical" period, has been in a California collection since 1930.

By another Paris-formed artist, Theodore Brenson who is now working in this country, is a striking etched portrait of Carl Van Doren acquired by the Library of Congress. A "painter-etcher" of ut-

most sensitivity, Brenson has developed an original and potent formula. The Van Doren portrait continues his series of likenesses of men of letters for which he was celebrated in Europe.

## X-raying the "Blue Boy": A Mystery

THE mystery man behind the *Blue Boy*, rediscovered recently by the X-ray camera, is the subject of much speculation to frequenters of the Henry E. Huntington Art Gallery in Los Angeles. The revealing photo was undertaken to settle an art connoisseurs' argument as to the reason for an uneven paint surface in a certain area of the picture. None were more surprised than the parties concerned when a man's head was discovered to underlie this section. Unhappily only a part of the face survives, the head being cut off at the eyes, so that the identity of the sitter will probably never be disclosed. Actually the *Blue Boy* is off exhibition for the duration.

## News Items in Brief: The Last Word

● Qualitative advance marks the tenth annual exhibition of Cumberland Valley Artists at the Washington County Museum of Fine Arts, Hagerstown, Maryland. Known to New York are the intense colorism of Charles Owens, winner of

the first prize, and the restrained expression of Charles Harsanyi, second prize winner.

● The Knickerbocker Weekly, 10 Rockefeller Plaza, New York City, will pay \$10 apiece for cartoons accepted from art students or others. Although publication is dedicated to the liberation of occupied Holland, it is not essential that these cartoons have a Dutch slant, commentaries on the war and world politics being welcome. Sketches must be suitable to reproduction.

● Chinese embroideries of a type seldom seen outside of Szechuan and Yunnan provinces are subject of an exhibition lent by Dr. Carl Schuster to the Fogg Museum. Carried out in cross-stitch with homespun blue cotton on home-woven white cotton cloth, this technique and the materials involved recall peasant embroidery in Eastern Europe. Relationships to design motifs of other cultures and periods are illustrated in the exhibition by large-scale photographic enlargements.



CINCINNATI ART MUSEUM  
PICASSO: "Tête de Femme," 1922.





LENT BY MR. EDWARD COYKENDALL TO THE WHITNEY MUSEUM

### THE AMERICAN WATERCOLOR, VINTAGE 1800

JOHN VANDERLYN, who spent long years in both France and Italy (in the latter country he occupied Salvator Rosa's Roman abode) was at this period one of our strongest artistic links with Europe. Though it is a debatable question whether or no he studied with David, his style distinctly suggests that of Vincent or Pagnest. "A Lady and her Son" is

thoroughly Gallic in its easy grace, engaging in its combination of open-visaged American types with a considerably more mannered background. This was the period when watercolor, handled meticulously like a lighter, transparent form of oil painting, had a delicacy and a deliberateness no longer associated with it today.

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# Aquarellia Americana

## *The Art at Its Best in Its Native Habitat: The Whitney's Great Historical Survey*

BY JAMES W. LANE

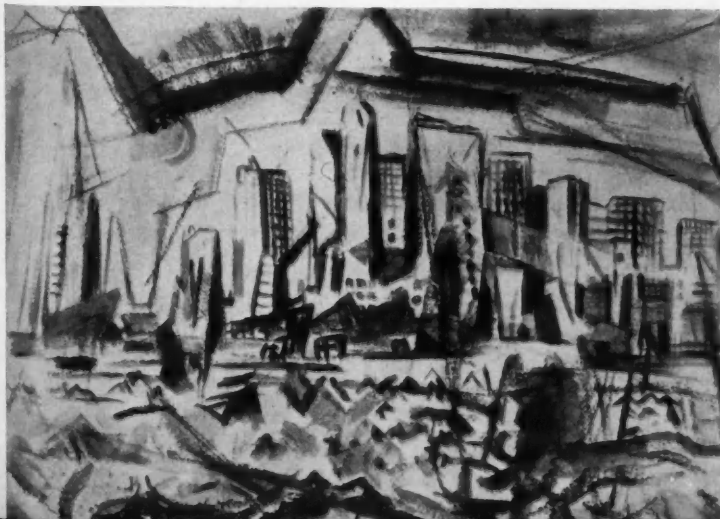
IN THE family of American artistic mediums, watercolor is king. The American painter takes to watercolor like a duck to water. He has found it the ideal medium for expressing the adaptability of the national temper. John Sargent simply called it the best way of making use of an emergency. The American painter, stymied perhaps by oil and tempera, nevertheless has developed over watercolor a command both of complicated technique and of deep, complicated expression. The oil medium is too static to express American restlessness. The way our painters use oil compared with watercolor is apt to be garish, slick, and shiny. I was informed the other day that this is a matter of canvas—that the type sold in the United States does

STATIC, exquisite in its restraint, is Arthur B. Davies' "View of Lucca," 1927 (below), actually painted six years later than "Lower Manhattan from River" by Marin (bottom) whose technique set the modern tempo.

LENT BY AN AMERICAN PLACE



WHITNEY MUSEUM OF AMERICAN ART



LENT BY THE BROOKLYN MUSEUM



LENT BY THE FOGG MUSEUM



IN 1803 the romantic ruins of "Caerfihilly Castle" (top) attracted John Trumbull as they did his whole generation. Travel abroad was the theme of Sargent's day, as in "Santa Maria della Salute" (center). The American subject, along with a perfected watercolor technique, came in with Winslow Homer whose "Fishing in the Adirondacks" is shown above.

not absorb tones and subtilize them as French canvases do. Hence, the hardness of pigment noted in American oils. If this is quite so, it would seem that the American turns with relief and enthusiasm to the medium in which he has made more advances than the painter of any other country.

Really as a signal of this, the Whitney Museum presents its distinguished and scholarly exhibition, "A History of American Watercolor Painting." Watercolor was an amateur's art, to begin with. It was used for polite sketching, to "heighten," as one young lady wrote, "the innocent pleasures of [your] retirement when nature howls with wind." This was in 1802, at which time we find the first marks of watercolors here. Even the watercolor "drawings," as they were called, of pro-

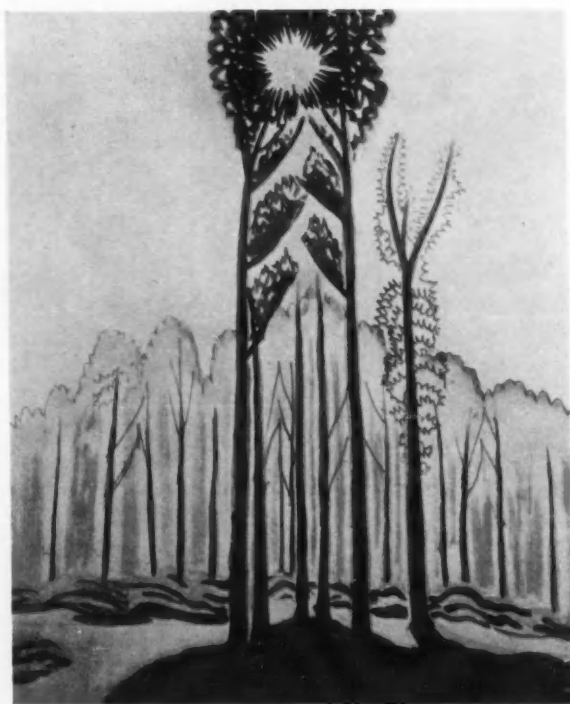
fessional painters, like Charles Fraser of Charleston, charming though they are, smack of the amateur's casualness. It is a pity that the Whitney could not have seen fit to include some of Fraser's, because they are not only some of the earliest, dating from 1796, but also among the most artistic.

Generally speaking, American watercolors of the early nineteenth century were, as Alan Burroughs notes in his introduction to the catalogue, derived from English technique. They came in with the love of landscapes, ruins, and topography. But painters who were rich and free in oil, Trumbull, for instance, in his *Caerfihilly Castle* (1803) became, when confronted with a landscape project for watercolor, unrecognizably cautious. It was not the region in which a free temperament could wander with impunity until Homer, the father of our watercolor practise, got hold of it. It was more the medium in which the scientists Wilson and Audubon, whose *Spirit or Butterball* of 1815 enlivens the entrance hall, could succeed.

landscape, poetic, sensuous, embodying perhaps the "pathetic fallacy" but infinitely more pleasant and tactile, came into being with the middle-period and later Innesses, one of which, the *Landscape and Lake*, of about 1885, does all that a foot-high piece of paper, beautifully colored, can do.

Homer brought strength, freshness, true realism into our watercolor at a time it sorely needed them. With Samuel Colman he helped to found the Water Color Society in 1866. Although conservative, tight, and English-influenced as well as actual English papers were prominent in it till the end of the century, Homer's own work was a deep drink of cool water after the smugness of so much of his compeers'. In the Whitney Museum's show, with the exception of *Adirondacks*, from the Fogg Museum, and *A Voice from the Cliffs*, we have seen better Homers than the nine on exhibition. Eakins, whose scientific literalism became aesthetic, shows to greater comparative advantage in his fascinating *Zither Player*, of 1876, which

BACK IN 1910 Max Weber was experimenting on the Expressionist lines of "A Cup of Tea."



EARLY BURCHFIELDS, like "Tall White Sun," show not only a poetry lost in his later story-telling pictures but special feeling for the freshness of the medium.

A GREAT German caricaturist who made Americans aware of their foibles. "The Couple," watercolor by George Grosz dated 1934.



But the influences on Audubon and Vanderlyn were French. Both were Davidians, Audubon because he had studied in Jacques-Louis David's atelier and Vanderlyn because, if not there also, he had absorbed from members of it, like Vincent and Pagnest, the linear spirit of the school, which sat so gloriously upon realistically treated animals or birds. The foreign influences on Copley were outwardly English and yet, as his *Captain Maitland Standing by his Horse*, of the Wadsworth Atheneum, shows, he had a freedom which led Richard Muther and Sir Charles Holmes to predict that he could have fathered the freely felt historical scenes of Géricault and Delacroix.

But with Homer technique grew generous or broad-gauged. With discoveries, or importations, of technique—like body color, cross-hatchings, the soft sponge, the old silk handkerchief, the piece of soft wash leather, and the sharp knife for scraping—there went a shift in view. From the literal, detailed panoramic landscape so characteristic of the Cropseys, a new

has almost as much brilliance and depth of shadow as the artist's masterly oil on similar small scale, in the Metropolitan Museum, *The Chess Players*, of the selfsame year.

These two painters worked on the side of a sort of intransigent masculinity. But tonal poets gave variety, men like Whistler, Davies, and Demuth, whose *After Sir Christopher Wren* (reproduced in color on the cover) struck such an astonishingly modern note in 1920. In Whistler, as Burroughs says, who "solved his problems intuitively, mulling over the beauties of perfect simplicity," we have the past master of the delineative, evocative stroke reduced to the minimum. His seven little contributions, e.g. *Green and Silver*, of 1888, belonging to Mr. Edwin A. Seasongood, or *Scene on the Mersey* from the Metropolitan Museum, are poetry in paint.

The *fin-de-siècle* watercolorists, Henry Bacon, Frank Boggs, and H. Broadfield Warren, are here given the attention which they deserve. It is not always a demerit to be old fashioned in art. The progress that had been (Continued on page 32)



# Three Treasures for San Diego

A SHINING example of "carrying on" artistic activity in the face of war and particularly its effect on the locality of the Pacific Coast, the Fine Arts Gallery of San Diego announces three acquisitions that are to be ranked as one of the most important groups of old masters acquired at one time by an American museum. All three the gift of an anonymous donor, they were selected under the guidance of the Gallery's director, Reginald Poland, and represent a major triumph of his well-integrated, active acquisition policy. In addition to this gift, San Diego has also acquired a considerable group of objects of decorative art, of which an account will appear in the next issue of ART NEWS.

The earliest of the three paintings is the superb Bartolome Bermejo, *The Apprehension of Santa Engracia*, a panel thirty-five inches high from an altar polyptych formerly in Zaragoza, recently in the Henry Walters Collection, New York (another panel from the same altarpiece, *The Flagellation of Santa Engracia*, is in the Isabella Stewart Gardner Museum in Boston). Bermejo, of whom Chandler Post says that "he embodies in its noblest forms the pictorial monumentality for which the Spanish painters of the Middle Ages were always striving, and in the achievement of which his rival had not appeared in the peninsula since the days of the Romanesque frescoes," is reported to have passed through Zaragoza in 1477, to which date this rich evidence of his maturity is to be ascribed. Its composition as well as its brilliant color and finished technique derive from the influence of the pictures of Jan van Eyck that had been imported into Spain, as well as the actual Spanish sojourn of Van Eyck's pupil, Petrus Christus, although here more violent Spanish realism has been added to the faithful naturalism of the Flemish primitives.

Two masterpieces of the Venetian school are the other works. First is the great Giorgione male likeness known as the "Terris Portrait," and unanimously recognized by all leading scholars as the only portrait definitely from the hand of Giorgione beside the Giustiniani likeness in Berlin. Measuring eleven and three-quarter inches by ten and one-half inches, the picture is on a panel of which the back bears, in a contemporary script, the statement that it is from the hand of Giorgione, and the date, of which only the first two letters "15—" may be clearly read, although it is likely that the third figure may be a "1," which could only date the picture 1510, the year of Giorgione's death. It is between that year and 1508 that stylistically the portrait fits into Giorgione's output. On the basis of similarity to the portrait of Giorgione in Ridolfi, and to the Brunswick portrait, which seems to be a copy after a lost self-portrait, San Diego's new picture may be considered an undoubted self-portrait from the hand of Giorgione. To that fact the penetrating, introspective glance, seeming so clearly to look piercingly into a mirror, bears further witness. It is rare that one encounters personality so vividly conveyed in a portrait as early as this, and one thinks immediately of the only other comparable instance—the self-portraits of Albrecht Dürer, whose metaphysical self-examination is repeated here, which is only natural in view of Dürer's two visits to Venice and his almost certain contact with Giorgione there.

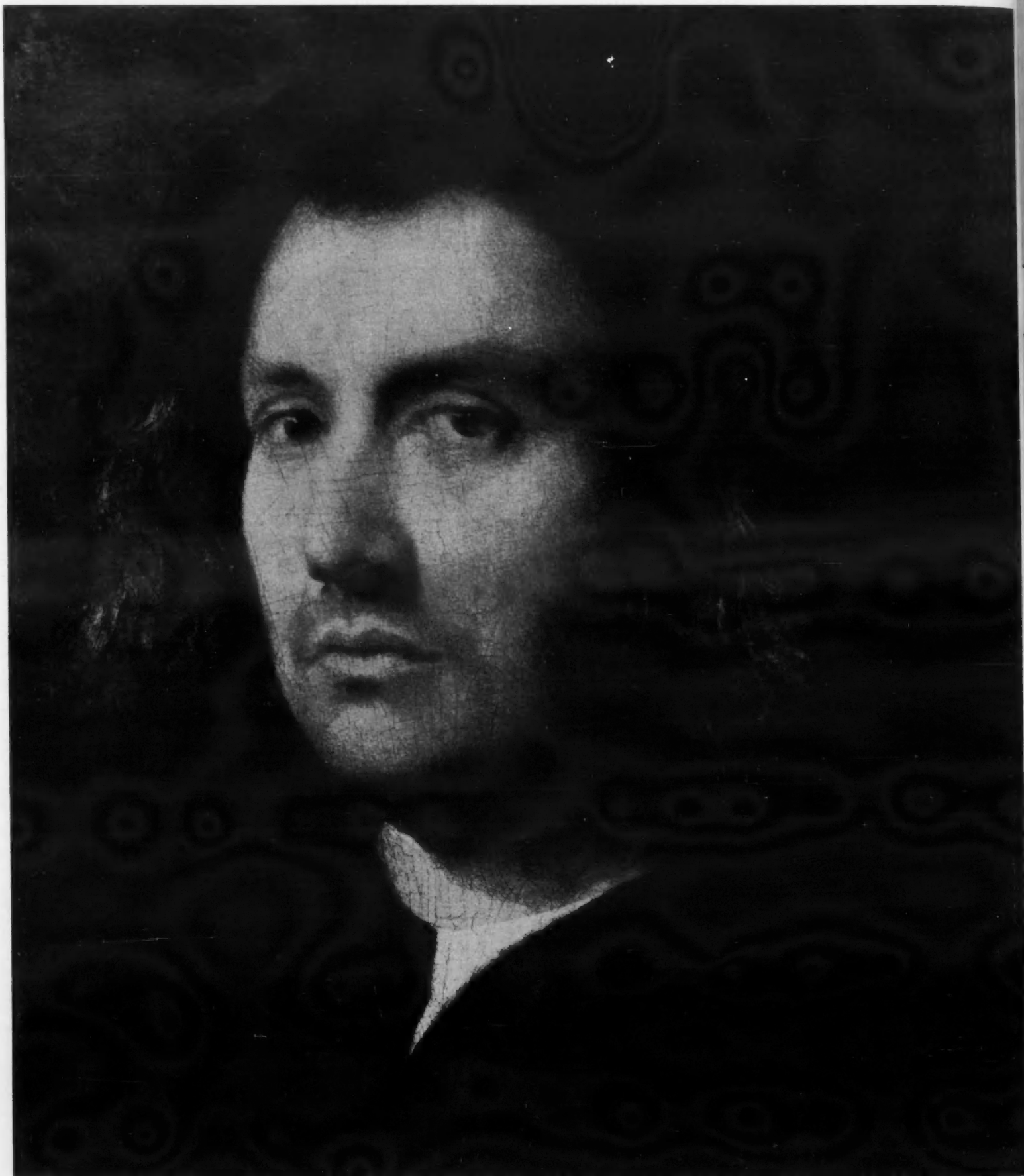
Finally there is San Diego's Titian portrait of the Doge Francesco Donato, who ruled Venice from 1545 to 1553. Titian, as official painter to the Signoria, must have begun his portrait upon Donato's election in 1545, although payment for the painting was not made until May 27, 1547. Though the official portrait probably was destroyed in the



FINE ARTS GALLERY OF SAN DIEGO (ANONYMOUS GIFT)

BERMEJO: "The Apprehension of Santa Engracia" painted about 1477 for the Church of Santa Engracia in Zaragoza.





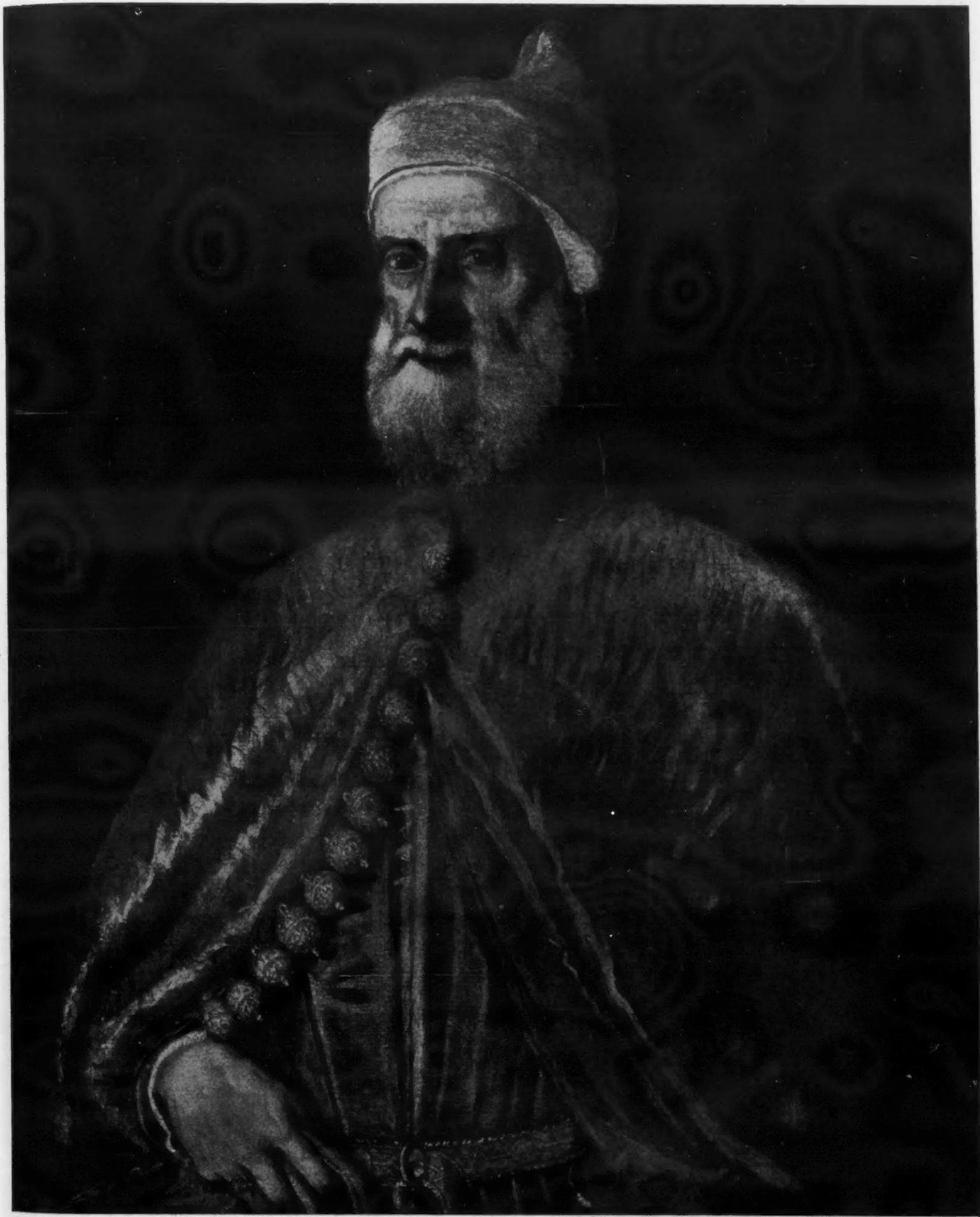
FINE ARTS GALLERY OF SAN DIEGO (ANONYMOUS GIFT)

GIORGIONE: "Self-Portrait," painted about 1508-10, one of the two extant portraits definitely by Giorgione.

fire that ravaged the Ducal Palace in 1577, the likelihood is that another portrait was painted for the sitter's family, which various scholars consider to be the picture now in San Diego, formerly in the collections of Lord Battersea and of Anthony de Rothschild in London. Men-

tioned by Pietro Aretino, and recorded in contemporary documents, the portrait Titian painted of Francesco Donato dates from the period of the late 'forties when he was at his most monumental as a portraitist of state dignitaries and rulers—Pope Paul III, Charles V, Granvella, and

also Aretino as in the portrait in the Frick Collection, New York. In the likeness of Francesco Donato he gave the illusion of the rich pomp and circumstance of the Venetian state, yet transcribing it with a brush curiously and precociously prophetic of the Impressionists. A. M. F.



FINE ARTS GALLERY OF SAN DIEGO (ANONYMOUS GIFT)

TITIAN: Portrait of the Doge Francesco Donato, ca. 1446-47, mentioned by Pietro Aretino, until recently in the collection of Sir Anthony de Rothschild.

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NEWS

ART NEWS

# SWAMPED

# BY AUSTIN



BY ROSAMUND FROST

Contemporary Contour No. 11

**S**UDDEN success doesn't boil up at random. When a phrase or a book or a manner of painting gets across to a great many people in different places at the same time, then you can be sure that it has more than novelty to travel on. It's like the parallel discoveries of scientists: it probably means that whatever it is the artist has to say is an answer to some human need of the moment. Silver spoons and lucky stars really aren't in it.

Why people should just now like Darrel Austin's pictures of marsh phenomena would make a fine leisurely theme for speculation. Perhaps it's childhood's forgotten, furtive lust for paddling on oozy bottoms. Perhaps it's a longer racial memory leading back to the Swamp Age when primeval life paddled out of the waters. Austin has been classified as a Surrealist (by Jewell) although we find none of the subconscious mind bric-a-brac stored away in his attic, and again as a primitive (by Devree, also of the *Times*) although he paints with absolute technical awareness. Others, in doubt, conjure up Ryder and let it go at that.

The collective impact of these pictures is written on the record. The first one man show of the unknown from Oregon, held last year at the Perls Galleries, was an immediate sell-out. Since then his

paintings have gone into six museums including the Metropolitan, the Boston Museum of Fine Arts, the Detroit Institute of Arts, and the Museum of Modern Art, the last-mentioned having just turned over a room to him as one of their young American finds for '42 (see *ART NEWS* for February 1-14). Austin's second show

is now about to open under the shingle of his proud discoverer, Klaus Perls. This would seem the moment to try and find out what it is he has that so many people seem to recognize.

Austin was born thirty-four years ago—actually in Raymond, Washington, though his family settled in Oregon shortly afterwards. Since we can discount as an influence the admonitions of his only teacher, the Salon-mannered, Impressionistic Emile Jacques, it can be said that his style is one of the more astonishing things that have come out of the West. Austin never saw a French picture till he was over thirty, by which time he felt that his stuff was better than theirs. During the years of his struggle for expression he had no idea that he was traveling the road of Soutine, of Koschka, even of Van Gogh. He only learned recently and with a certain relief that other people painted with a palette knife too. It was not done in Oregon and was certainly not encouraged by Jacques, who must often have wondered what his unpredictable disciple would do next. But though "I didn't like his work and he didn't like mine," Austin respected his teacher enough to follow him to Notre Dame when Jacques was appointed to its  
(Continued on page 32)



RESTLESS EXPRESSIONISM preceded Darrel Austin's current fantastic style. "The Holy Family," 1936 (above); "Girl in Field" of two years later (below, left); 1941's "Beast Enchanted" (below, right) glittering and imaginative. The artist himself tops the page.

PERLS GALLERIES

MUSEUM OF MODERN ART





# ROUSSEAU

## AS I KNEW HIM

### BY MAX WEBER

*Reminiscences upon a Retrospective*

ROUSSEAU in his studio:  
from a photograph in the  
author's possession.



AS I WAS leaving the Autumn Salon on a beautiful Paris Sunday afternoon in the middle of October, 1907, I was invited to join a group of friends who were on their way to Mme. Delaunay's salon. This charming cultured French woman was the mother of Robert Delaunay, one of the first Post-Impressionist painters in Paris. Mme. Delaunay was one of the first admirers and patrons of Henri Rousseau and her home was open for occasional gatherings of the élite and progressive in the world of art.

After an hour of heated but pleasant discussion on matters of art, a high-pitched male voice was heard in the corridor among other voices of new arrivals. A number of people in the reception room recognized it as the voice of Henri Rousseau. A moment later a round-shouldered genial old man, small of stature with a smiling face and bright eyes, carrying a cane, entered the room. He was warmly received and one could see that he was pleased to find himself among so many friends and admirers. He seemed to have brought with him the balm of the late hour of that glorious autumnal day. He, too, came from the Autumn Salon, and was very happy to have seen his pictures hung side by side with the work of other artists. What if he had known that one of those pictures in that group was destined to hang in the Louvre among the masters of all time?

Just before this pleasant party broke up, I was introduced to Rousseau. As the guests were about to leave he asked me where I lived. I told him that I lived in the quartier of Montparnasse. He told me that he too lived in that quarter and suggested that we go home together. I was exceedingly pleased, and was at once impressed by his paternal and informal manner. As we walked along I began to wonder whether this was Paris, for his

conversation was picturesque and unsophisticated and not at all Parisian.

We parted on the square of the Gare Montparnasse, and he invited me to come to see him and his work. A week later I called on him. On my way home after this first visit, which I shall never forget as long as I live, I felt that I had been favored by the gods to meet one of the most inspiring and precious personalities in all of Paris: a personality that was well for a young painter to learn to understand and emulate. "Here," I said to myself, "is a man, an artist, a poet whose friendship and advice I must cultivate and cherish."

Rousseau stood aloof from studio, gallery, and salon harangue, away from the speculation of the Parisian art exchange, free from its collectors and conniving impresarios and their appraisal. By a sacred sense of privacy he was shielded from the snobbery, (Continued on page 35)



LENT BY THE AUTHOR

DRAWINGS helped Rousseau analyze nature: "Quai d'Auteuil," 1885.

ONLY print by Rousseau: lithograph "Horrors of War" on red paper, 1895.

LENT BY JEAN GORIANY





LENT BY DR. AND MRS. FRANK CONROY

## Rousseau—Primitive or Professional?

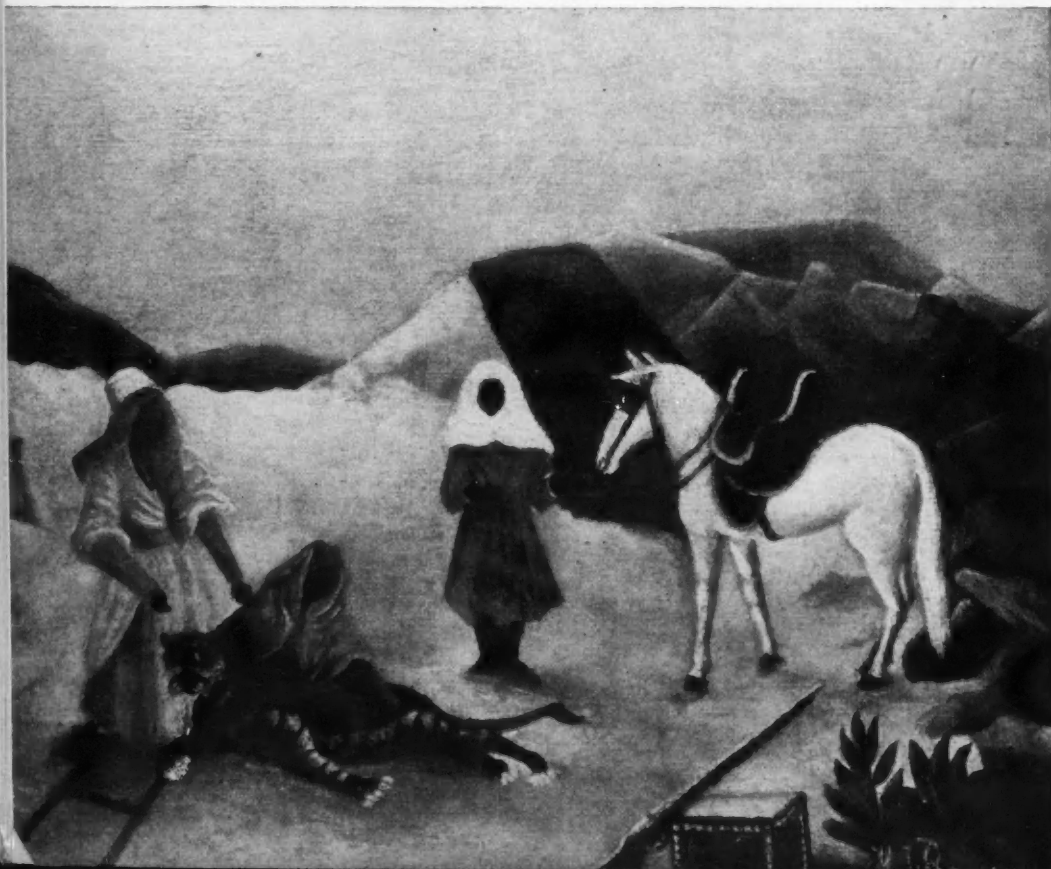
### *The Chicago-New York Exhibition Answers the Question*

**S**HORTLY before his death Henri Rousseau wrote to the critic André Dupont: "I have been told that my work is not of this century. As you will understand, I cannot now change my manner which I have acquired as the result of obstinate toil. . . ." This quotation is key of the great Rousseau exhibition sponsored jointly by the Art Institute of Chicago, where it is current, and the New York Museum of Modern Art, where it will be on view in March.

A revaluation of Rousseau should come out of it. His following has been devoted of recent years, but belief in his "primitivism" has obscured an understanding of just how far the "obstinate toil" raised him above the ordinary current of folk art. As Daniel Catton Rich points out in his brilliant catalogue essay, the "marvelous" and "angelic" pictures were not produced in a vacuum. When, in 1885, at the age of forty, he resolved to become a professional painter he ceased being a "primitive." He added knowledge to his natural gifts. He taught himself, but his studies were serious and painstaking. He learned from the old masters and he became a part of the Parisian art world, an active exhibitor with

"TIGER HUNT," ca. 1895-97 (below). Divorcing linearism of folk art, Rousseau recast the North African subject matter of painters like Gérôme and Fromentin in such dramatically tense, grandly composed canvases.

LENT BY THE COLUMBUS GALLERY OF FINE ARTS



LENT BY MR. MAX WEBER

"MOTHER AND CHILD," ca. 1905-08 (above). Simple, dominant design, shows increased freedom of movement within picture space.

other professionals. He suppressed his delight in detail in favor of more general movement in his compositions indicated by broader, more painter-like strokes. Unlike most "primitives," he widened his horizon, mastered the tricks he wanted, came into full command of his style.

The show traces him from *Carnival Evening*, 1886, (colorplate, page 20) when he had already discarded the handed-down formulas and commenced to invent his own rhythms, to an especially rich representation of the final 1907-10 period. Then, enjoying the association of the most advanced artists and writers of the day, he created the rich jungle fantasies, products of an "artist-painter" of full stature.

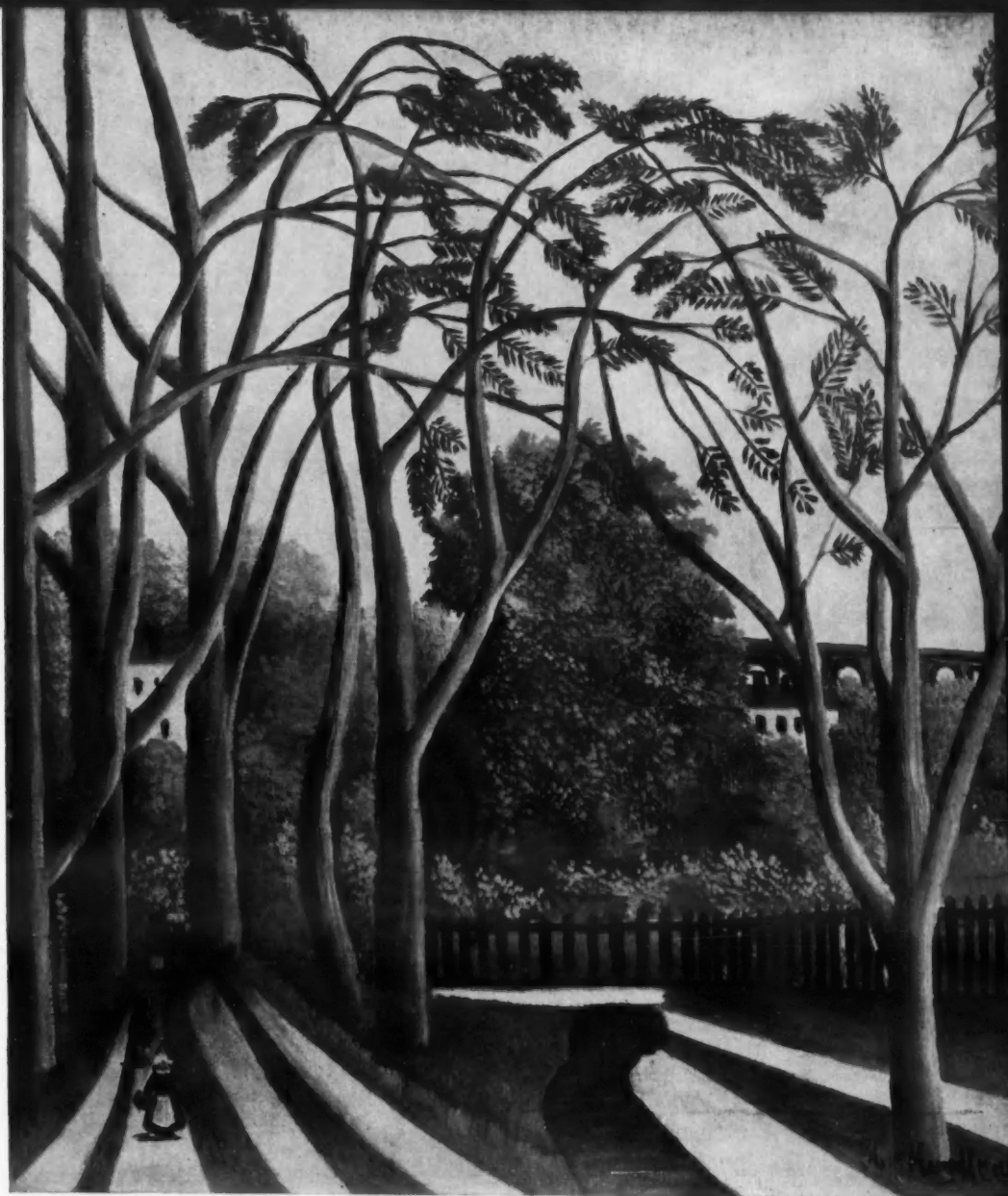
ART NEWS





LENT BY MR. WILLIAM S. PALEY

"VASE OF FLOWERS," 1901-02 (above). Following the intense activity of the '90s, Rousseau rested, studied, painted from nature.



LENT BY THE METROPOLITAN MUSEUM OF ART

"SPRING IN THE VALLEY OF THE BIEVRE," 1908-10 (right). During his final period Rousseau interrupted his jungle series with quiet local landscapes, deep in space. Here, as in the exotic scenes, he makes towering trees of single branches.

LENT BY COL. ROBERT M. MCCORMICK



"EXOTIC LANDSCAPE," 1910. Partially inspired by recollections of the Mexico he visited with Maximilian's army in the '60s, Rousseau painted many such fantasies in his last years. He gathered his material not from memory but from direct study at the Paris conservatory and zoo. "Dream pictures," like the early "Carnival Evening" (see color-plate, page 20), they are assured, marked by intricate, considered all-over design, adroitly flattened planes, symbolical use of form and rich color.





LENT BY MR. LOUIS E. STERN TO THE ART INSTITUTE OF CHICAGO AND MUSEUM OF MODERN ART

# **HENRI ROUSSEAU: "CARNIVAL EVENING," 1886**

The "dream picture" was a recurrent motif in Rousseau's imaginative painting, most fully developed in his last exotic landscapes (see illustration on page 19). Yet in this, one of his earliest major canvases (45 by 34 1/4 inches), the dreamy quality, lent by the towering trees, the moonlight, is present in all of its lyrical strangeness. The aesthetic problem he poses here of trees silhouetted in receding planes against lighted space is one to

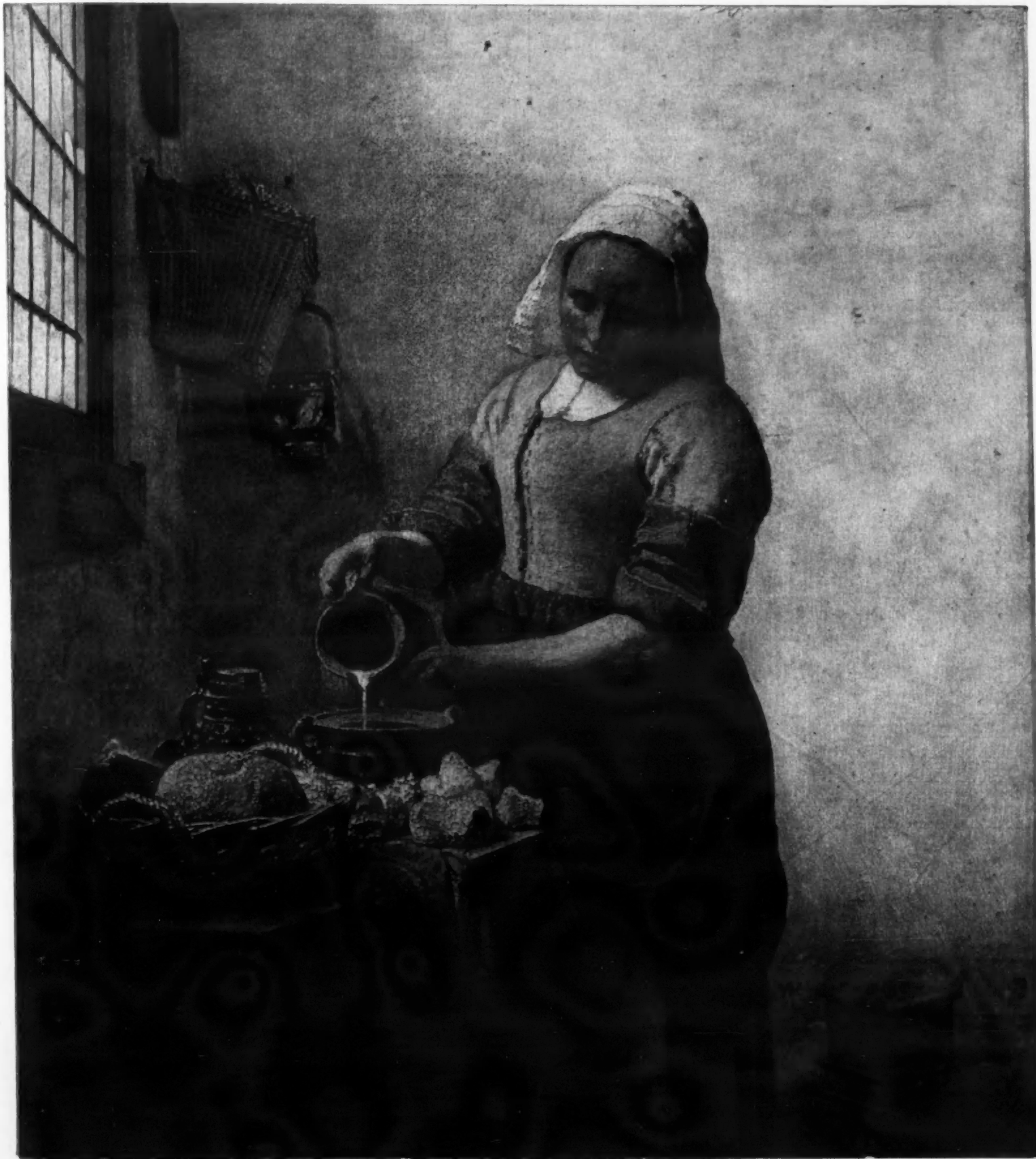
which he also returns later. A careful study of nature was necessary for the faithful rendering of the branches, the modeling of the clouds, but by this time Rousseau has already liberated himself from folk painting. Every inch of the canvas is painstakingly worked, yet the whole is woven into a consciously comprehended rhythmical pattern marked by an artistic intention distinguishing it from the run of "primitive" art.

**JAN VERMEER: "THE MILKMAID," CA. 1655-57**

The poetic realism of Vermeer, the minute gradations of tone with which he composed paintings having the subtlety and mathematical clarity of a fugue, are full-blown even in this work (18 by 16 1/4 inches) painted when the artist was in his very early twenties. His masterly ability to create the illusion of real daylight filtered through the window is already present as is the exquisite sense of color, of volume, of design. His utmost sincerity is

here in the capturing for all time of the mood of a moment, that quality which made him the greatest of all painters of genre. Leading the Dutch section in the great Montreal exhibition, this favorite of the New York World's Fair Masterpieces of Art (for which it came from Amsterdam's Rijksmuseum in 1939) is one of the forty works the world over definitely from the hand of the Master of Delft (see article on the next page).

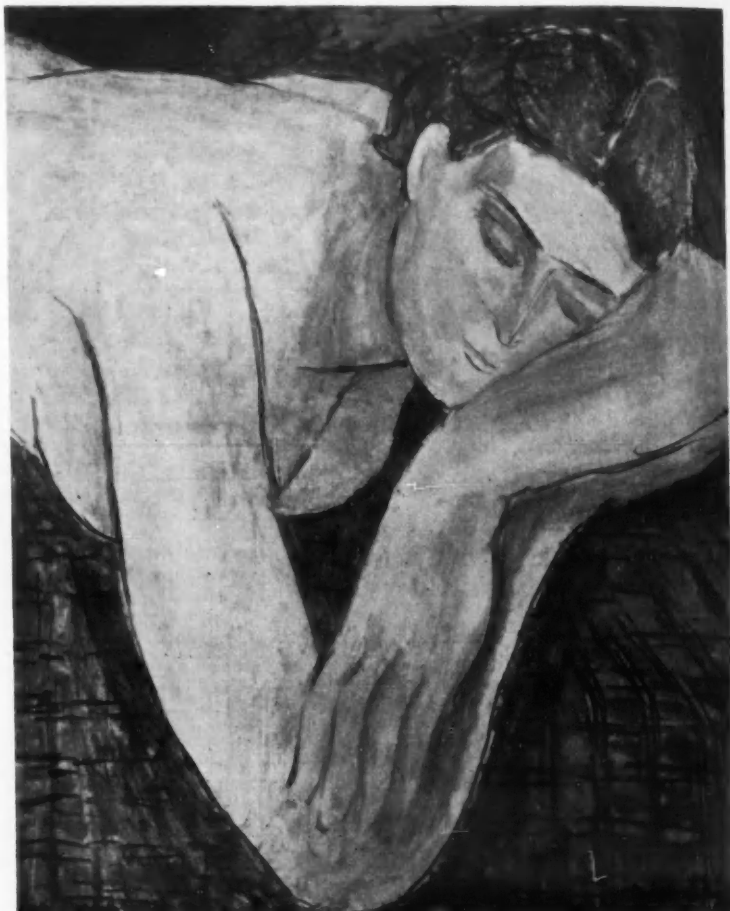
LENT BY THE ROYAL NETHERLANDS GOVERNMENT TO THE MONTREAL ART ASSOCIATION





LENT BY DUVEEN BROTHERS

SIMPLICITY of attitude in Gainsborough's "Mrs. Elliott," 1778 (left); strong design in "Le Rêve," painted in 1935, by Henri Matisse.



LENT BY PIERRE MATISSE

FABRITIUS: "Elijah in the house of the Shulamite Woman" (left); Daumier's "Nymphs Pursued by Satyrs," anticipating Van Gogh (right).

LENT BY THE SCHAEFFER GALLERIES

LENT BY THE ESTATE OF SIR WILLIAM VAN HORNE







LENT BY THE ACQUAVELLA GALLERY TO THE MONTREAL ART ASSOCIATION

LANDSCAPE in Europe: roots were in such composite views as Patinir's "Fantastic Landscape," ca. 1530 (left); Sisley, in painting "Lady's Cove, Hastings," 1897 (right), chose an actual place, analyzed light in terms of spots of color.



LENT BY THE BIGNOU GALLERY

## Masterpieces in Montreal on War Service

*Record Benefit Show for the Victims of the Battle of the Atlantic*

BY STEPHAN BOURGEOIS

WAR is not generally mentioned in the same breath with art. The average man instinctively feels that when the necessity for destruction rules the human mind, the creative spirit must temporarily retire from the world-stage. But once the actual fighting has started, his perspective rapidly begins to change. Daily he reads of the bombing of churches, cathedrals, museums which housed countless works of art. Irreplaceable sculptures and paintings are blown to bits. Gradually the average man becomes apprehensive and asks himself "How will the world look when all art has been destroyed?" Before him rises a picture of utter desolation. He feels the threat to a culture built up through centuries, lighted by the masterpieces of all time. If these beacons are gone, gone will be also his past. And thus he realizes that in art resides a much greater force than he had hitherto believed. Stimulated by the tragedy of war, he looks at art with the eye of new experience deepened immeasurably by danger of destruction.

It is not surprising therefore that a reawakened interest in art should be sweeping the warring nations. New York City alone during the last few months has seen one great exhibition succeed another. First came Renoir, then Van Gogh, now the great Rembrandt show at the Metropolitan. Other important events which the next few months have in store for us include a show of Flemish primitives, another devoted to the best Holland produced down the course of her history.

Ever since the outbreak of the conflict this same phenomenon has been observed in England. And in this connection there attaches a special importance to the Montreal museum's exhibition of

one hundred and forty masterpieces which, under the auspices of the Governor General, the Earl of Athlone, and H.R.H. Princess Alice, Countess of Athlone, opened its doors with great éclat on February 5. In the foreword to the catalogue W. G. Constable, Curator of Paintings at the Boston Museum, observes: "It is significant that throughout the last two years, the people of London have turned more and more to the arts in every shape and form. Exhibitions of many kinds, concerts, lectures upon the arts have attracted increasingly large numbers of people; and the circulation of books (Continued on page 32)

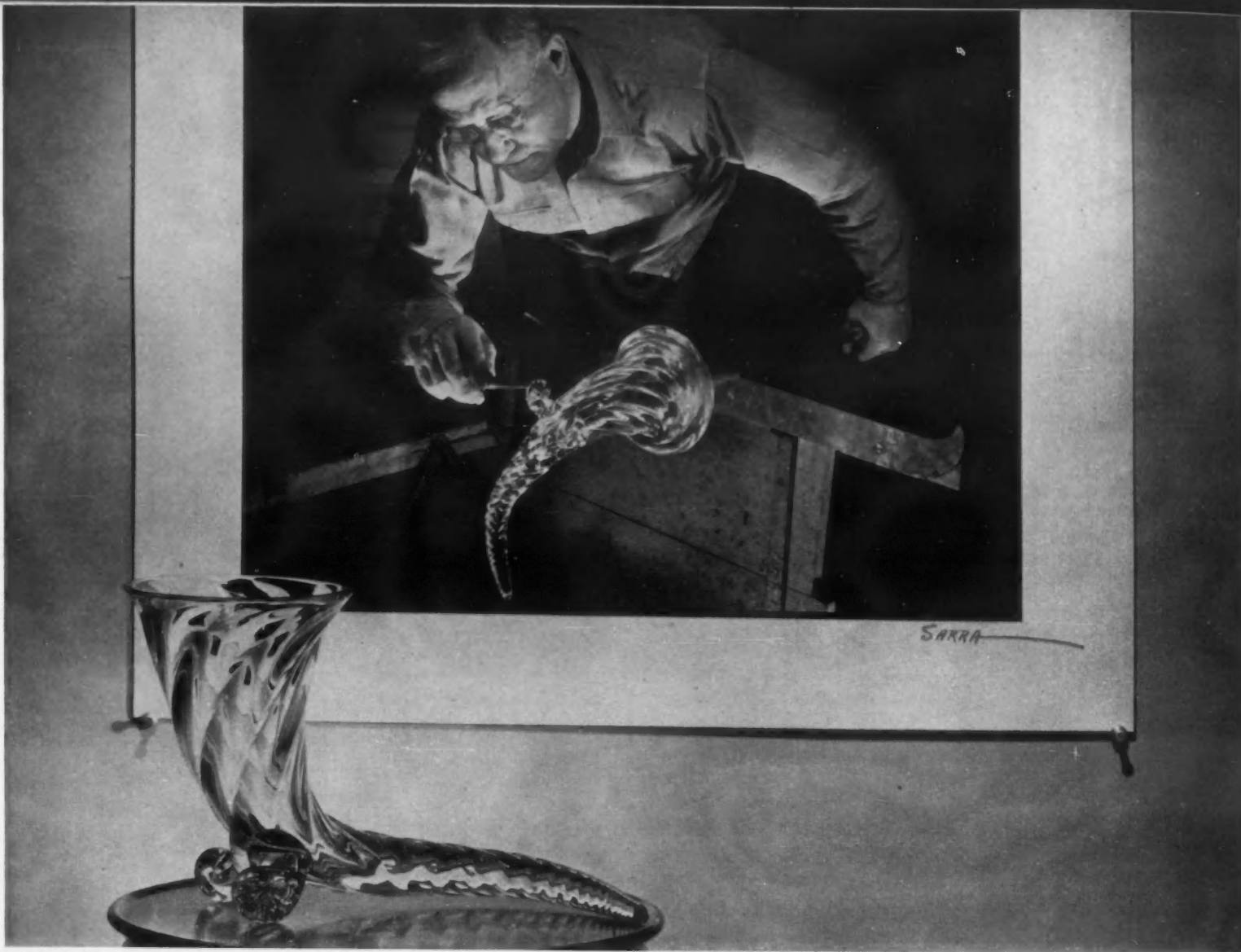


LENT BY M. KNOEDLER & COMPANY

PORTRAITURE: robust individualism of the High Renaissance in Moro's "Otavio Farnese," (1563) (left); Ribera dramatizes psychology in "Beggar-Philosopher," ca. 1640 (right).



LENT BY E. & A. SILBERMAN



## LOOKING THROUGH THE AMERICAN GLASS

Toledo Shows the  
Working and Products  
of Its Home Craft

PHOTOGRAPHS from the workshop are the key to the Toledo Museum of Art's current exhibition of hand made glass. Here the visitor can trace step by step the dexterous processes which go into the production of pieces such as the crystal cornucopia shown above or the "bubble ball" vase reproduced at left.





NINE STEPS in the making of the engraved trumpet-shaped vase 8 inches high shown at left: First a workman, called the "gatherer," dips his blowpipe into the furnace, draws out a gob of the white hot metal. Rotated in a wooden block (1) as it begins to cool, the lump assumes circular form, is expanded (2) by blowing, elongated by swinging, passed to the "servitor" (3) for manipulation.



THE PIECE now begins to resemble a shapely, elongated bubble. From the "bit-gatherer" another gob of glass is attached to it (4) snapped off and tooled into a base. A third craftsman now applies a rod to this base (5) and the original blowpipe is broken off to permit the opening up of the neck of the vase which, after reheating, is stretched by steady, expanding pressure as the piece revolves (6).



THE GLASS has now changed temperature, color, and viscosity. The final cooling is slowed down by placing it in an annealing furnace (7) so that stresses and strains are properly distributed. After annealing the vase is ground and polished in another part of the shop (8). The designs which we see engraved on the finished piece are etched into the surface with a copper wheel. This is a finicky process (9) and years of experience are required to follow the artist's free-flowing lines without endangering the fragile vessel.

"LADY, want to see a glass factory?" asked the Venetian on the corner. The canals were once so full of natives eager to show a glass factory to Americans that the question became a kind of tourist's joke. But there was a perfectly good basis for it. Americans not only make a cult of glass but have a positive passion for seeing it blown and the big workshops on the Island of Murano became the Mecca for every good traveler who went to Venice.

The current show at the Toledo Museum of Art makes the most of this irresistible theme besides proving that in a machine-made world there is place and demand for a skilled handicraft. In addition to its magnificent collection of historical glass—one of the finest in the world—an entire gallery has been currently set aside for those clear, heavy, brilliant pieces which are one of the foremost artistic products of twentieth century America. All come from Toledo's Libbey Glass Company, the show being incidentally a tribute to the late Edward Drummond Libbey whose benefactions made the Museum possible.

Photographs, as on these pages, dramatize the installation, allowing the visitor to follow step by step processes which date back to centuries before the Christian era. In the showcases stand the very examples illustrated, stemware fluted like Classic architecture, delicately-etched bubbles, swirling arabesques of light, and the heavy static pieces which glow like the molten metal 2,700 degrees hot as it comes out of the melting pot.

American glass has specific qualities which have been developed through extensive laboratory research. This fact, together with the war abroad which has shut down the furnaces of Sweden, Czechoslovakia, and other Central European centers, has given impetus to a revival of the art of fine glass-making in this country. In this field at least the hand-made article takes precedence over the production line, the skilled craftsman still enjoys the preëminence that he lately rated in Europe. Since the show opened several months ago thousands of persons have visited the Toledo installation. Many of the pieces now on view the Museum will retain for its permanent collections.



# OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery  
(and where to find  
ART NEWS' review  
of each exhibition)

NEW YORK TIMES  
Howard Devree—H. D.  
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE  
Carlyle Burrows—C. B.  
Royal Cortissoz—R. C.

SUN  
Henry McBride—H. McB.  
Melville Upton—M. U.

JOURNAL-AMERICAN  
Margaret Breuning—M. B.  
WORLD-TELEGRAM  
Emily Genauer—E. G.

BRAND, Carstairs  
(see ART NEWS,  
Feb. 1, p. 26)

... reveals her as a very interesting if uneven painter, at her best, I think, in the lighter, sketchier, nervous papers with curious power of mood and suggestion. . . . is very French and is between impressionism and the staccato of Dufy. H. D.

... free and easy drawing which flows naturally from training and self-assurance. Miss Brand hasn't learned to simplify much, and her studies are sometimes confusing. At her best her effects spring impressionistically from a maze of fluid line and spontaneous color, much as those of Friesz. . . . C. B.

... this artist isn't trying to compete with oils in strength but is content to be slight and suggestive. . . . have a freshness and alertness of observation and a swift and calligraphic handling as entrancing as it is rare. M. U.

The mere scribble of line and wash of color of some landscape paper do not signify casual handling by the artist, but a careful selection of the salients of design skillfully woven into an even texture of pattern with fluent rhythms and stimulating color. M. B.

DU BOIS, Kraushaar  
(see ART NEWS,  
Feb. 1, p. 26)

... doesn't sensationally change from year to year. At the same time this artist cannot be said to be standing still. Proof of it is furnished above all in the extraordinary large canvas called "Girl Seated." E. A. J.

If there is one thing more than another characterizing Guy Pene du Bois. . . . it is his ability to keep on advancing in his art. In this latest showing of his work he discloses a new breadth and power. . . . The whole assemblage breathes of skill, vigor and a march forward. This artist is to be congratulated. R. C.

A contemporary caricaturist, or perhaps one should say satirist. . . . Severe comments upon metropolitan life are not the dominant items, however, in this exhibition, for the artist has been giving himself lately to portraiture, and it is portraiture impelled by sympathy with the sitters. H. McB.

... is something you oughtn't to miss. Up to now I've never cottoned particularly to du Bois' work. His endlessly repeated mannerisms, his egg-like heads and sleek finish annoyed me. These new pictures, on the other hand, are generally highly satisfactory, and in some instances, extremely beautiful. E. G.

DUFY, Gallery of Modern Art  
(see ART NEWS,  
Feb. 1, p. 27)

... Dufy is represented at his wittiest. . . . And there is an extraordinary "Tree" composition arrestingly built up and quite unlike the more familiar Dufy manner, a work that will prove a revelation to more than one ardent admirer of this highly individual French artist. H. D.

Dufy's watercolors here are uniformly spontaneous and gay, including racetrack scenes and rural notes of the Riviera. The tropical mood of "Place in Myres" and the gala of "Ascot" are especially well shown in these works. C. B.

Dufy is represented among other things by several of his water colors of English racing scenes, among which the "Ascot" is a delightfully gay and sprightly handled example of his work. M. U.

... represented by a group of water colors, racetrack subjects and landscapes of the Riviera carried out with the verve of expression and brilliance of color which distinguish his characteristic work in this medium. M. B.

GELB, Associated American  
(see ART NEWS,  
Feb. 1, p. 27)

His work is earnest, honest, very serious, but still very much in a formative state. Weber, Rouault and one or two others have, one suspects, been influences. Distortion is not always justified and there is too much of arbitrary perspective and sameness of surfaces, with rough and vigorous brushing. H. D.

The truth is this artist has an innate directness which as often as not belies his stylistic meanderings and preclaims his own virility. But he has a lot to iron out, and much to assimilate. C. B.

He employs the expressionist idiom, with results that at times are expressive and at other times seem to skirt the edge of caricature rather dangerously, particularly when he is dealing with tragedy or pathos. He has a fine feeling for rich somber color. . . . M. U.

Even when he does his stylized and powerful studies of workers his own gentleness is apparent. He obviously loves to do these simplified, forceful action studies of honest, humble men at work, and loves the men themselves, too. E. G.

GOODELMAN, A.C.A.  
(see ART NEWS,  
this issue, p. 29)

... simplifies and stylizes, usually on a generous scale. He likes to model or carve his figures as solid blocks. There is a tendency to make them lumpy, though sometimes the sense of inert mass is lightened and quickened. Arresting, if not always successful, experiments have been tried in the way of introducing drama. . . . E. A. J.

... embraces human subjects found in the pattern of defense activity, portraits and decorative abstractions. . . . The use of semi-abstract structural details in the elaboration of his defense figures isn't particularly original; but the work otherwise shows fresh resourcefulness and technical ability. C. B.

... changes have come over his style. He still does those laborers that were a favorite with him from the beginning, does them with the same large simplifications and vigor, though now he sets them in semi-abstract hints of their surroundings. Along with this he has gone altogether abstract. . . . M. U.

Even when he does his stylized and powerful studies of workers his own gentleness is apparent. He obviously loves to do these simplified, forceful action studies of honest, humble men at work, and loves the men themselves, too. E. G.

JOHNSON, Fifteen  
(see ART NEWS,  
Feb. 1, p. 29)

... many of which are distinctly mural in their conception. . . . A certain stiffness affects much of this work and produces a cramped, static style. H. D.

... are competently composed and painted, but the result is prosaic and illustrative. With more emotional depth and subtlety of expression this show might be a much more serious matter. C. B.

... he has been extensively employed on mural work, for which, even in his easel paintings, he displays decided aptitude. . . . he is again showing the "Pieta," which still, one is inclined to think, shows him to the greatest advantage. M. U.

Many of the paintings are, like the "Pieta," on the order of mural compositions, emphasizing flat decorative pattern, rather than plastic design, although carried out in a higher chromatic key, sometimes strident. M. B.

KENT, Argent  
(see ART NEWS,  
Feb. 1, p. 29)

Industrial subjects that are more than merely illustrative. . . . These space-filling patterns are presented with sweep and spirit, are mostly low in key and possess real power. H. D.

Anything that connotes industry seems to interest the artist, who fills his subjects with conglomerate forms of stacks, tanks and derricks, and paints them all—or very nearly all—in the same sooty colors. C. B.

Industrial watercolors—studies of mines, steel plants, grain elevators and what not—by Kameron Kent fill the adjoining gallery space illustratively and effectively. M. U.

... deserves more than passing note. . . . industrial water colors. 21 paintings dealing for the most part with mines, slag piles, quarries and grain elevators in Western Kansas. E. G.

KRYLENKO, Bonestell  
(see ART NEWS,  
Feb. 1, p. 27)

These little Menemsha landscapes are simply and suggestively realized. . . . The dreamy and the intense mingle in her work, and her color sense is decidedly pleasing. H. D.

And some of them are almost classical in style, while others are painted freely, with a tender warmth in their colors. Evidently this artist has learned the lessons of the academies, for there is a delightful sense of formal values in her compositions. At the same time she has begun to free herself and to see life in her own way. C. B.

... it is a delightful exhibition she is holding—sincere, gay in color and full of the joy of life, whether she is dealing with portraiture, landscape or purely fanciful themes such as "Nereids," "Wind From the Pond," or such less ethereal themes as "Patsy May" or the "Portrait of Benedict Thiesen." M. U.

... deserves more attention than the delicacy of the work may vouchsafe it. For all the pearly tone, small proportions and quiet sweetness of her pictures, they're invested with a stout and stable underlying structure. Her figures are tenderly drawn, but they're solid and vivid. . . . E. G.

LIPCHITZ, Buchholz  
(see ART NEWS,  
Feb. 1, p. 25)

Lipchitz's present style involves a persistent knotting and bulbous contorting of forms, which may represent some symbolic concept, but that has a way of seeming just unpleasant and extraneous. This peculiar mannerism is not invariably adhered to, however. E. A. J.

... aims to characterize the violent conflict of humanity and brutality in the modern world. . . . is full of fantastic distortions and carries its symbology through subjects such as "The Rape of Europa" . . . and a massive "Mother and Child" group. It also deviates, as in several portraits, toward a relatively serene naturalism. C. B.

Lipchitz is a revolutionist of great force. He shuns practically everything that the classicists cling to, yet the eternal verities, such as "balance," "clarity of intention," "thrust," "appeal to the imagination," "dramatization of the accents," &c., are there in his work in plenty. H. McB.

There is tremendous power in the different versions of "The Rape of Europa," but in some of the other pieces, notably, "Mother and Child," the symbolism is so personal that it is not intelligible to the beholder. . . . Nor has the sculptor been able to develop these personal ideas with any convincing clarity. M. B.

MONDRIAN, Valentine  
(see ART NEWS,  
Feb. 1, p. 26)

... is of outstanding interest. The work of this severely pure nonobjective abstractionist makes an impressive display. . . . Mondrian uses the "primaries" alone, in addition to black and white. E. A. J.

... very orderly in linear design, and in their strict adherence to rectangular pattern. Much the same color arrangement is used with slight variations in different canvases, and the tone combinations are similarly restricted, giving one the impression of a formula followed too closely to allow for surprise. C. B.

Mondrian is the most modern of painters. He deals in rectangles boldly constructed by unrelentingly black lines crossing upon a white ground and with patches of pure color inclosed sparingly here and there. M. McB.

He uses just the right amounts of color for balance. His block-like arrangements, with their hardly delectable variations in pattern, are done in perfect proportion. His compositions are, in fact, extremely interesting decorations. . . . But the devil still asks, as he asked of old, it's clever, but is it art? E. G.

VLAMINCK, Gallery of Modern Art  
(see ART NEWS,  
Feb. 1, p. 27)

... range from an early somewhat fauvish still-life through the development of the artist's dramatic landscapes, the pictures being free of the veritable formula which he, like Utrillo, seems to have hit upon in some of the later work. H. D.

While the Vlamincks are the vivid landscapes and flowers typical of this painter, the "Place du Marche" is rather exceptional in quality, being a rural crossroads subject in browns and blues of rich feeling and atmospheric quality. C. B.

Vlaminck, who hardly seems shown quite completely, is still in his accustomed form in such canvases as "Village Pond" and "First Snow." M. U.

The landscapes, whether of the village or open country, of Winter or Summer, possess that indefinable yet immediately apprehended sense of time of day and season, as well as a passionate intensity of emotional content. M. B.

WAUGH, 460 Park  
(see ART NEWS,  
Feb. 1, p. 27)

... arresting drawings infused with his generous emotional reaction to these stirring times. . . . Esthetic considerations pale before the brimming indignation behind this work. H. D.

The difficulty Mr. Waugh encounters here, it seems to us, is that of combining in pictorial narrative form a series of ideas which are only sporadically related to one another and which tell their story in a too disconnected form. . . . Aside from the matter of composition, the drawings are direct, but not in any way distinguished. C. B.

... seems to have turned his back on all his previous achievements. . . . The sense of humor that made his studies of Negro types and doings has given place to very solemn commentaries on things and problems as they are today. M. U.

He portrays typical Americans, surrounded by their dreams of the ideal life. . . . confused by what they know is happening in Europe. . . . The drawings are notably fine in line and composition. The text is simple and moving. The whole show is a reflection of the man's great sincerity and humanity, as well as of his ability. E. G.

WHITAKER, Ferargli  
(see ART NEWS,  
Feb. 1, p. 27)

Whitaker's color is bright and clear, his use of the medium fluent and sure, and his work as a whole is decorative and pleasing. H. D.

... clear, lustrous and on the descriptive order. . . . ranging from scenes of New York City to Virginia and New England. . . . Some sky effects are studied with particular brilliance in the display. C. B.

He has been in all parts of the country and recorded his impressions generously wherever he has been. . . . One of his happiest efforts in this line is the Sherman equestrian statue at the Plaza. . . . M. U.

... these scenic papers are not merely a traveler's record dashed off hastily. . . . Mr. Whitaker presents his varied subjects in well considered design and congruous color. M. B.

# THE PASSING SHOWS

## THE BERMAN OF THE WESTERN WORLD

WHO could more appropriately inaugurate the geographical union of the Julien Levy Gallery with Durlacher Brothers than Eugene Berman, epitome of eclectic mating between the great ancient traditions and sophisticated modern taste? Fortunately, the most recent eleven paintings by the Neo-Romantic maestro do fire the opening gun of this relationship between an avant-garde modern gallery and one of the oldest, most distinguished dealers in old masters, though both principals hasten to emphasize that each retains his individuality as a separate firm.

The present exhibition mounts the results of Berman's extended stay on the Pacific Coast, from which this erstwhile denizen of Venetian palazzi seems to have returned just as convinced an apologist for the Californian sunshine as if he were a retired Michigan truck-farmer. His recent preoccupation with sunsets, as a matter of fact, so much more than merely bears out the prophecy of Rosamund Frost in her "Contemporary Contour" on Berman in this magazine a year ago, that there now is good reason to fear from him a veritable inundation

of the much vaunted violet-rays of God's Country. View in Perspective of a Perfect Sunset, The Muse of the Sunset, as well as the main item in this show, the large mural Time and the Monuments, beside numerous smaller canvases and watercolors, are well bathed in the orange-gold seen in the late afternoon from the corner of Hollywood and Vine, only a few minutes later to be lost in the inevitable mixture with neon.

I, for one, prefer the clear-cut air of the Lagoon and Vicenza; a little more blue even though man has not left quite so much sky to paint. Out of the latter dubious advantage of the Great Open Spaces, however, Berman has indeed made more than any painter of that part of the world, evoking a grandeur of emptiness that no one who has torn across the flat sage desert of U. S. 40 toward the Donner Pass will forget if, with his mind on the distant ocean, he took time to notice it. This is brilliant painting of a new scene, really the cleverest Berman has done, for the Spanish Colonial motifs he so nicely incorporates into his desertscapes are not nearly so rich in variety as the Renaissance-Baroque treasury he had in Italy.



JULIEN LEVY GALLERY  
EUGENE BERMAN: "Desolation."



VALENTINE GALLERY  
RUFINO TAMAYO: "The Animals."

Best of his new pictures I like those which come nearest the quality I think Berman has chiefly contributed to painting—the vague, unlettered, yet ineluctable invocation of his spectator's mood, like poetry whose exact lines you find hard to remember yet whose total mood you can never forget. Such a picture is *Desolation*, combining the broad Western panorama with a figure whose head is turned so that the scalp becomes a virtual physiognomy of melancholy, to which the deep-keyed scale, that runs from umbrous plum to reddish golden sand, adds a final note of music. Along the same direction the artist seems to have gone farthest in two late works,

Bridget Chisholm as a Melancholy Muse and the same lady as an Attentive Muse; more realistic and solid than any other canvas, they seem to herald a new Berman style in which keen selection has now touched the Pre-Raphaelite mines. And why not? As long as one can get the gold out of the subtle poetics of Rossetti and Burne-Jones without hitting the vein of tin beneath, they are as rich in tradition as Bellini or Bibiena, and in many respects less hackneyed. If altogether this is by no means Berman's most interesting show, it nevertheless proves him again to be one of the most fertile and moving artists of our day.

A. M. F.

## TAMAYO: MORE STRENGTH, NEW FURY

FURIOUS flavor has replaced the calmer mysticism which formerly characterized the work of Rufino Tamayo. In his exhibition at Valentine one of the most genuinely exciting (the word is used in its strongest sense) and provocative of modern Mexican expressions emerges. Picasso and Braque of about 1908 may have been contributing factors in the change, and such Spanish Romanesque murals as those in The Cloisters may have left their mark. But whatever he has absorbed from the outside this Mayan artist made to serve his "Mexicanism," adapting pre-Columbian forms and colors to a contemporary two-dimensional style.

Compared with the more graceful fruit and flower vendors he painted a few years ago, the new Tamayos have an increased measure of gustiness, strength, savagery. The colors are deep, dry, and magnificent, still sometimes recalling fruit stains as in the savory, glowing purple background of *Two Women*,

the rosy-red figures in *Carnival*. But the dainty calligraphy of iron gratings is no longer required in designs which have greater strength and rush from within.

The Indian figures, bold, frontal, rendered in dark-hued segments, fit into no static composition. If they themselves are immobile, other elements in the picture (the bright pink melon slabs pointing dagger-like in one canvas, the flowers making an arabesque in another) add pulsing motion.

It is in the pictures of animals, however, that the highest peak of color, fantasy, and force is reached. In a season when the lions of Rousseau and Austin are bidding for attention, Tamayo's, brutal and compelling, strike still another note. Take the wolf-like group, bodies of tortured green and red silhouetted against a gold ground pointed up by the naked, ghostly blue bones they have sucked dry. These are Hounds of Hell potent as few others could make them. For monumen-



tality, power, horror, and sheer mastery of design they are a match for any mediaeval or Aztec representations of extra-terrestrial beasts. D. B.

## ETHEL B. WACK

LOTTE LEHMANN broadly stroked at full length in her *Fidelio* costume and a thoughtful life-size figure of the painter at work are the most striking of the por-



460 PARK AVENUE GALLERY

ETHEL B. WACK: "Lotte Lehmann in 'Fidelio.'"

traits by Ethel Barksdale Wack at the 460 Park Avenue Gallery. The others, simple in design, quick in brushing, and sincere in treatment, show a manner formed under the direction of Wayman Adams, Cecilia Beaux, and Ivan Olinsky who were her teachers. All ages and types interest her from the charming child, *Ethel in Blue*, to the assertive likeness of *Maestro Isidore Braggiotti*. The *Mate Drinker* and some of the landscapes are Latin American souvenirs. D. B.

## SUNDAY PAINTERS

"THEY Taught Themselves," that array of artistically uninstructed American painters, subject of an article in the September ART NEWS, is at the Harriman Gallery. Assembled by Sidney Janis to coincide with the publication of his book of the same title, the exhibition presents twenty-five artists, mostly living, some already swept high by the primitivism cult.

Like Rousseau, most have earned their livings at other occupations, turning to painting only when fully mature. Like him, they have started

in the general current of folk art, and like him a few developed—though none so far—beyond it. The placid moods of Branchard; the keen, sturdy compositions of John Kane; Lawrence Lebduska's dashing beasts; the tree-studded rurals by "Mother" Moses; Joseph Pickett's New Hope; Doriani's direct, doll-like figures; Horace Pippin's war memories; and the wintry records by Patsy Santo (who is much more sophisticated than his fellows) are aspects of this type of painting which need no introduction. The approach is in each case different—the only common denominators are freshness and innocence of formal instruction. D. B.

## THOENY

THE Austrian artist who turned from a career in opera to one in painting—W. Thoeny—is at the galleries of Knoedler & Co. He paints the most house-of-cards-looking skyscrapers we ever did see, only half-glimpsable through a poulitice-type application of pigment. Yet the sheer chromatic simplicity with which he handles New York City—in blues, whites, and blacks—is sensitive. His figure pieces are both more substantial and sensuous; here he is like nothing so much as a Viennese Toulouse-Lautrec. J. W. L.

## FLORENCE MILLAR

SHEEREST decoration are the Surrealist paintings and the sculptures made of driftwood by Florence Millar who shows at the Argent Galleries. Her "figures," floating in the ether, inhabiting a twilight-hued nowhere of sand and sky, are entirely fanciful, quietly mood-making. As a designer she has a light kind of assertiveness; as a colorist, dainty good taste. Mounted on grass cloth or deeply framed, her panels are adaptable to many types of décor. The "sculptures," pieces of driftwood coaxed into balanced shapes, affectionately cut down and polished, are equally pleasurable. D. B.

## SUZANNE NICOLAS

TWELVE Stations of the Cross, newly completed by the Belgian sculptress Suzanne Nicolas for the Carmelite Convent Chapel in the Bronx, have been placed on view at the Guild Book Shop where they mark a new high in the field of modern ecclesiastical art. Mme. Nicolas does not have to distort or uglify to get her emotional effects. In these panels, as in the delight-

ful small model for the bas-relief she executed for Holland's big radio center, her sincerity speaks for itself—a clearer, more direct vision than is afforded most modern artists. Under this, of course, she knows all about composition and the rest of it but, properly, these technical matters occupy second place in her work.

She also shows the full-size model of the wooden St. Filomena carved for a church on the Island of Curaçao and the foot-high plaster reduction of it which is to be reproduced in large edition, selling for a couple of dollars per figure. Here again, in the small religious image field, is something utterly unique whose message can reach the simple of heart as much as the sophisticated connoisseur of European art. Mme. Nicolas' much exhibited pair of large flying angels hold one wall and, along with portrait heads and two powerful sketches by her husband Joep Nicolas, complete a thoroughly satisfying show. R. F.

## BEATRICE CUMING

IF you didn't know that the strong, clear paintings of factories and Coast Guard defenses at Guy Mayer were by a woman, you would never guess it. They are, by Beatrice Cuming, whose training as an illustrator stands by her. She seems to get in all details with photographic clarity, yet her compositions are carefully thought out. She has had to edit her subject matter, but she does it thoughtfully. Her pictures of docks and big guns along the coast are reassuring, but she is at her best as an artist when she gives herself freer rein, as in the teasing painting of a foreshortened boat deck with decorative rail in *Going to Montauk*. D. B.

## TAUBES

THE palette of the moment with Frederic Taubes is orange-red and pale mauve. Whistler said that mauve was only purple trying to be pink and thus it should go well enough with orange, its hue-mate. It does in one of the Taubes pictures now at the Associated American Artists, but it doesn't in two of the others. The successful one is *Studio Corner*, one of those graceful still-lives—subject matter which this facile decorative artist handles with his greatest distinction. In it the mauve pot and the somewhat milkily colored jar of carmine pigment are happily contrasted. In *Portrait of a Greek Girl* and *Figure Leaning No. 2* the contrasts are less interesting. Yet these figure pieces



UPTOWN GALLERY

THOMAS NAGAI: "The Hope Race."

are considerably better than the tenuous landscapes. J. W. L.

## GROUP

SELECTION has been careful enough at the Uptown Gallery's group watercolor show to give a fair view of each of the eight artists, even in only three works apiece. A.S. Baylinson's figures are firm, quiet, pensive, thoroughly noted in contrast to Harsanyi's briefer humans. Thomas Nagai's boats and horse races in gouache are notable for their lilting, bouncing lines as Shomer Zunker's washes are for their quiet mood. Irving Lehman and Eugenie Schein paint active scenes



GUY MAYER GALLERY

BEATRICE CUMING: "Going to Montauk."

brightly, wetly. The floral compositions of Chris Ritter and Frances Pratt, both delicate and sensitive, are highly individualistic. A good show. D. B.

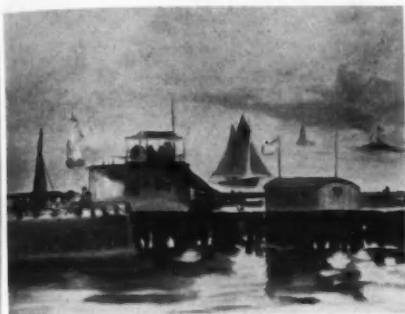
## GREAT PRINTS

AS AN additional devotion to Rembrandt, the visitor to the Metropolitan should proceed to the McDonald Gallery where an exhibition of some of the master's rarest and most splendid etchings is in progress. First among these for impression would probably be the *Hundred Guilder Print*, but for rarity *The Windmill*, a ravishing plate, is preëminent. Other early ones, with more of an Italianate interest—at any rate, one can see that the style of the Venetians was in the air



—are the larger *Raising of Lazarus* and the *Triumph of Mordecai*. Preceding the Rembrandts were Rowlandson's watercolor drawings.

Albrecht Dürer and the Little Masters are at Harlow, Keppel in an imposing show. Here are rarities like Dürer's eight sheets representing a triumphal car and the virtues, and his *Virgin Surrounded by Angels*, of 1518, in its whites more like a woodcut than an etching. Here is the intense Baldung, *The Conversion of St. Paul*, and the Crivelli-like Cranach, *Pilate Washing his Hands*. A pearly Lucas van Leyden is a high note, though the



DURAND-RUEL GALLERIES  
MANET: "La Jetée de Boulogne," 1870.

most sensational is Schüffelein's *Raising of Lazarus*—one of the largest woodcuts in the world, complete with signature, "little shovel," and all.

J. W. L.

## GEORGIA O'KEEFFE

ODDLY fleshy are the textures of the inanimate objects Georgia O'Keeffe paints. In recording magnified, breathing flowers—her own idiom—she has many imitators but no peer. An *Orchid* in her current list of recent work at An American Place shows how fully and beautifully she commands this field. And in a series where graceful grave-stones—somehow definitely anthropomorphic—furnish the motif, she wins new laurels for design. Her landscapes of the Far West, when



FIFTEEN GALLERY  
CHARLES HOVEY PEPPER: "River Drivers."

they are economical views of distant hills enriched by spots of verdure in the foreground, are dry and

brittle experiences. But when she gets close up to a mountain, showing its ridges and its strata, it is no longer made of stone. Zoölogy seems to tower over geology.

D. B.

## MITCHELL

THAT Gutzon Borglum made a molehill out of a mountain at Mount Rushmore is disproved by Bruce Mitchell taking you to the top (in a gouache) and showing you how artistic the prospect there is from the heads of Washington and Lincoln. A fellowship has allowed this painter to travel and the Rehn Gallery is now showing where he went. His work just now—see *Badlands*, *Dakota*, *Arizona Road*, and *Scene at Pittsburgh*—has more action, more animated skies, less pattern as pattern than it once did. It is juicier, more sensitive, more like that of his brother-in-law, Adolf Dehn. Mitchell's old sense of distance reasserts itself in *The Pacific at Monterey*.

J. W. L.

## GROUP

THE first annual exhibition of An American Group at the galleries of Raymond & Raymond is of watercolors, gouaches, and small sculptures. The pictures, except Mervin Jules' *Holiday*, appear to have dispensed with bright colors. The thirty-eight artists who here exhibit paintings run to the browns, greys, and red-chocolates of Levi and Kuniyoshi. Russell Limbach's *Winter* is one of the most arresting pictures, while the contributions by Lozowick, Mitchell, Picken and Tamotzu should also be on one's list.

J. W. L.

## PEPPER

AT THE Fifteen Gallery the watercolors of Charles Hovey Pepper do as much to capture the spirit of Maine—her lakes, mountains, showers, and islets—as any others. Substantial where Marin's are intuitive, they have an uncanny ability, despite their realism, to seize the precise character of the Maine locale, the Maine air.

J. W. L.

## PRINT ANNUAL

ABOUT three hundred entrants in the annual of the Society of American Etchers have had their prints hung on the National Academy walls. Among architectural pieces Thomas Nason's beautifully drawn *March Thaw*, where the precision of draftsmanship does not smother a felicitous feel of melting

snow on the roofs, is outstanding. Lawrence Kupferman's *City Landscape* is dreamier than his other contributions. In genre Robert J. Malone's *Alabama Crap Game* is refreshing in its refinement of drawing and of well-managed composition. Reginald Marsh sends in *Three Girls on a Chicken*, less cluttered than usual. Howard Cook in dark aquatints such as *Fiesta* contrives to keep his design very clear. There is an unusual number of fine miniature prints in the turnout this year.

J. W. L.

## ANIMALS

THOSE perennial favorites, animals, are subject of Weyhe's showing of prints, drawings, and sculpture. The graphic works, from a Goya etching of an elephant to a Picasso line drawing, run the gamut. Delacroix and Géricault admired beasts as much as did Barye, and all three are included. So too among modern Europeans are Marc, Rouault, and Mataré (who abstracts a cow as well in woodcut as in bronze). John Flannagan loved animals, as his watercolors and sculptures well show. Less affectionate is a spicy number by another American, Adolf Dehn's *Queer Birds*—mostly human. With the sculptures are a bronze horse by Degas and an assortment of prancing colts—one several feet high—by Sintenis. Photographs of dogs, birds, and other specimens by Ylla add to the engaging assortment.

D. B.

## GOODELMAN

WHAT Aaron J. Goodelman has is an unusual understanding of three dimensional design valid from wherever the spectator may stand, a fine knowledge of materials and their combinations, plus a choice of subject matter (recently it has been defense workers) about which he has something to say.

In his show at A.C.A. the early heads, the tortured figures, the dainty wooden *Pegasus* of 1942 whittled out of a tree branch, and the abstractions of stringed instruments reveal the range. But it is in the series of small defense workers engaged in all sorts of jobs that he shows up best both as technician and as programist. He really celebrates these toilers—monumentalizes them in small scale. Interesting is his combination of the bronze figures with other metals forming the machines they operate. If the laborer is at work on a building he is not tied to earth by a conventional base but is mounted on stilt-like bars of contrasting material sug-

gesting the skeleton of the structures he is helping to make. These are small triumphs of design.

D. B.

## CORY KILVERT

SOME watercolorists have a way with the fog and the wet air which creeps up from the sea, others are happier when painting crisp farmlands with their precise buildings and fingery trees. The Canadian Cory Kilvert, showing at Macbeth, is accomplished in treating both subjects. His inland scenes can be loudly dramatic, with storm clouds, ominous twilight, and the histrionic colors of autumn. In the seashores he is wet and free, very able with light effects.

D. B.

## UNITED NATIONS

DECIDEDLY more than a Club affair" is what the National Arts Club terms its exhibition of contemporary artists of the United Nations. There is no doubt but that



A.C.A. GALLERY  
AARON GOODELMAN: "Man and Machine," plaster.

they are right. The Club has managed to assemble, from refugee painters, from museums and other institutions, over one hundred works constituting one of the finest group showings of the season.

Ten nations are represented by many artists with assured international stature—Léger, Vlainck, Ozenfant, Lipchitz, Sickert, Orpen, Mathew Smith, Augustus John, Stanely Spencer, Masson, Mané-Katz. Many others have recently become familiar to New Yorkers through Manhattan solos. But the purpose of the show was not merely to review familiar names. Painters less well known are here to be "discovered" by America. Among our own candidates, random picked when the display was not quite in shape for public view, are the com-

positions of Paul Sortet, strangely recalling Piero di Cosimo; Knud Larsen's sincere fishermen; Claude Domec's large fantastic landscape; work by Desmond, René Sturbelle, A. E. Peters, and Kol Sokol. D. B.

## POSTERS

**A**N exhibition of art in Latin America is usually heralded by a poster, not a release. The poster is done by a prominent artist, if not by the exhibitor himself. Other posters are for charities, sporting events, and new ventures. The show of such posters at the Riverside Museum is exceptionally interesting not only as a study in designs and colors but because it shows how far ahead of us in the field these countries are. One of the striking com-



RIVERSIDE MUSEUM  
LINO PALACIO: Poster celebrating a magazine's new format.

positions is that by Lino Palacio heralding the new dress of a periodical. ART NEWS celebrates its own change in format by reproducing it herewith.

J. W. L.

## LURCAT; DUFY

**P**PRIVATE worlds, those of Dufy and Lurcat, open up at Bignou's. Not that these artists divorce themselves from reality—they both work from nature but in different ways. Dufy sets down an actual, recognizable spot, but states it in shorthand, choreographic and titillating. Always light, he isn't just gay; often he is poetic as well. Lurcat paints another, more serious and pensive poetry recording not so much real places as synthetic memories of landscapes. What both these painters have in common is a finality of statement, an absolute achievement each of his own ends.

There is most development in Lurcat who changes his styles, experiments with techniques. The present show ranges from the pure,

geometrical blue and white *Cordages* of 1925 through the static and statuesque *Baigneurs* of 1929 to later works like the Spanish landscapes painted in red, black and yellow, tensely calm, almost cery. D. B.

## JOHN ROOD

**A**T THE Passedoit Gallery is the distinguished wood sculptor John Rood. His thoughtful and versatile products are remarkable. How beautifully appropriate, for instance, is the use of lignum vitae, with its circular grain, for *Standing Nude*! In orangewood Rood has given the sense of modeling rather than of cutting and carving to the lovely mask, *Peace*. His peasant types, e.g. *The Laundress* (after Daumier), in oak, and the farmer holding a chicken, and also the *John Brown* and the *Casey Jones*, are admirable things.

J. W. L.

## MINIATURES

**P**ORTRAITS are of course preponderant in the annual of the American Society of Miniature Painters at Grand Central's Hotel Gotham Galleries, though a few artists take excursions into landscape and still-life. Betsy Flagg Melcher won the Boardman Memorial Medal, with Honorable Mentions going to Sara Eakin Cowan and Hasselriis. Memorial groups by William Baer and Alice Beckington are included.

D. B.

## JOHN BEGG

**T**HE Wakefield Gallery presents a sculptor and painter of importance in John Begg. The influence of Zadkine, his master, can be seen in two little terracottas, one of a football line, and perhaps in *In Memoriam*. The *Driller*, in limestone, is utterly original, but where Begg cuts stone or wood, he makes your mind revert to the fact that this sculpture came from a non-ductile mass. But it is in his gouaches and pen drawings, with their amazing versatility both in line quality, in palette, and in subject matter, that the observer gets the best clue to the richness of the exhibitor's personality.

J. W. L.

## JIMENEZ

**I**S JIMENEZ (at the Zborowski Gallery) a burlesquer? No, he is dead serious, and Michel Georges-Michel, the catalogue-note writer, thinks so too. But this painter-sculptor uses the language of burlesque: distortion. And he uses it in the manner of the 1923 Picasso. But the bathers of Picasso and the

bathers of Jimenez, though the same in violent foreshortenings where arms look like inflated cocktail sausages and a leg like a leg of lamb, are extremely different. The weight of the world was not on Picasso's shoulders—not until *Guernica*, at any rate—and his color was as light and versatile as himself. But Jimenez, Atlas-like, feels cosmic forces. Askew as his draftsmanship and drab as his colors are meant to be, might these not be incidental to the inner thoughts of this artist who senses the world to be now more than mad?

J. W. L.

## MORE NEW SHOWS

**I**N A. F. Levinson the Pinacotheca has a painter of oils and gouaches who is laudably interested in patterns. His composition, *Men at Rest*, which he has worked over considerably in other studies, is effective. Yet he does not stint the impressionist angle and with sweeping brushstrokes suggests reflections.

**T**HE No. 10 Gallery presents watercolors by Frederick Counsel and Winfield Hoskins, and oils by Bernard Chapman, who used to paint the dioramas for mammal sets at the Museum of Natural History. Of the exhibitors Hoskins has the most matured style, *Early Mass*, a prize-winner last year, being tops.

**I**N THE group show at Ward Eggleston's you will find a Fernely horse, *Gazelle*; a Frederick Remington cowboy in oil; a seascape with sloop by Detwiller; several Gordon Grant sailing-ships; a fine pastel head by Carroll Beckwith; and an iridescent riverscape by Ballard Williams.

**O**CUPYING the Studio Guild the first weeks in February were the dry colored Western landscapes and the still-lives of rather novel arrangement by Helen Haugh-



WAKEFIELD GALLERY  
JOHN BEGG: "In Memoriam," limestone.



ZBOROWSKI GALLERY  
MAX JIMENEZ: "Cafe con Leche."

ton. Following these are the portraits by Alice Conklin Bevin who sees picturesquely garbed ladies in a pretty way. Sometimes they are set in gardens, as is Mrs. William Phelps Eno, shown with the large decorative birds she herself paints.

**R**EJECTIONS from the Carnegie exhibition are presented at Puma's gallery, which indeed includes the work of several artists who merit a hearing at Pittsburgh or elsewhere. Among them are Cris Ritter's striking and tasteful *Portrait*, a painterly still-life by Robert Wiseman, Harry Shoulberg's satirical *Holier than Thou*, Vincent Spagna's impish *Musicians*, and a moonlight study by Puma himself. Raymond O'Neill, I. Rice Pereira, Mark Rothko and Charles Cagle are others of note.

**T**HE Ferargil presents an opposite pair, Golinkin and Lechay. Golinkin, who recently illustrated John Kieran's book on sports, and whose *Redwings vs. Rangers*, now at the Ferargil, was reproduced in ART NEWS just a year ago, is capable when registering action and speed.

James Lechay must have a delicate Whistlerian temperament. He uses strong color only in rare, tiniest touches. From New Orleans originally, he has found the fogs and docks of Rockport freighted with drama and poetry for his watercolor brushes.

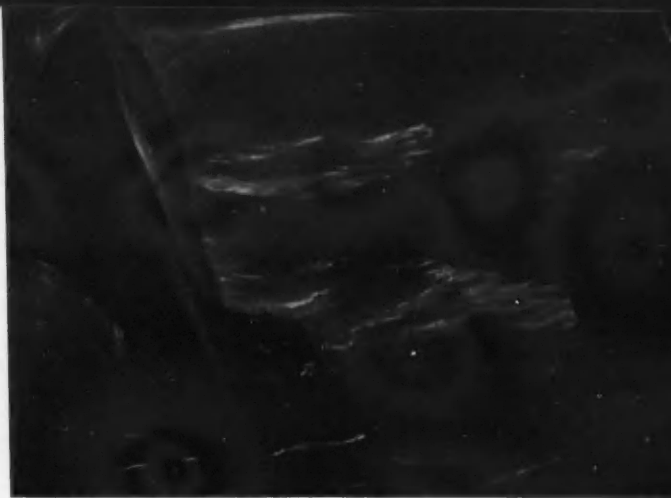
**S**KATERS, flat and dancing, swing on grey ice under a grey sky in many of the pictures by Philip Pieck at Contemporary Arts. But this Holland-born "primitive," who toiled for many years as a missionary in the Philippines, lends his grace to other subjects too. There are many cityscapes, softly neutral in tone, well-ordered in structure, and filled with tiny bright figures.





PENNSYLVANIA ACADEMY OF FINE ARTS

ROMANTICISM: Joe Jones' softly brushed "Harvesting" (left) won the Pennsylvania Academy's Sesnan Medal; Henry Mattson's dramatic and moody "Dawn Light" (right).



LENT BY REHN GALLERY TO ST. LOUIS

## Two Annuals, Two Methods: Philly, St. Louis

SHARP is the line between the two major American annuals current at the moment: the one is expository, the other explanatory. In the 137th yearly showing of painting and sculpture at the Pennsylvania Academy of the Fine Arts at Philadelphia, for the most part on the conservative side, more than four hundred works are seen in the venerable salon arrangement. At St. Louis, in the City Art Museum's 36th annual, as befits a younger institution, a museum rather than an academy, newer ideas in exhibition technique come to the fore: 114 oils, many of them well known, all of them by artists who have already in some measure made their mark, are arranged in seven categories designed to clarify for the spectator confused by the hodgepodge of the older type of exhibition, the "Trends in American Painting of Today."

There is an interesting opposition in intention between the two. At St. Louis the purpose is to educate the layman by showing him the principal tendencies, conservative as well as radical. As Director Perry Rathbone observes, those who believe that the abstract and the fantastic can be overlooked as passing phases which will disappear with an eventual universal return to more traditional idioms are blinding themselves to a lot that

twentieth century artists have felt impelled to express. In this respect the St. Louis show is helpful to the artist, though it was of necessity staff-selected, and could for business reasons include no painters unknown to the Museum.

styles acceptable to an academy. Unknowns had a theoretical chance for inclusion, and the bringing forth of new talent always has advantages for the layman as well.

Risking for the sake of its expository purpose the making of categories which are too slick, St. Louis divided its exhibits into groups representative of Realism (Burchfield, Hopper, Kuhn, Sheeler are among those here); Romanticism (Carroll, Kuniyoshi, Mattson are so classified); Expressionism (Hartley, Levine, Knaths, Marin, Weber are in this group); Fantasy and Surrealism (Austin, Blume, Gasparo, Quirt included); Abstraction (Davis, Dove, Greene); Primitivism (Branchard, Kane, and others); and the Emigrés (representing with other noted newcomers to America, Grosz, Berman, Chagall, and Léger). The Museum does not hold for the finality of its categories, but in making them, in explaining the meanings of each, it has undertaken an interesting experiment.

Checking of the catalogues reveals that with a few exceptions all St. Louis Realists, Romanticists, and Expressionists are at Philadelphia too, and that, also with a few exceptions, the Surrealists, Abstractionists, Primitives, and Emigrés are not. However, each show has its place in furnishing, like the samples on this page, food for thought.



LENT BY THE MUSEUM OF MODERN ART TO CITY ART MUSEUM, ST. LOUIS

SURREALISM AND REALISM: Gasparo's "Italiopa" (left); Douglas Gorsline's "My Better Half," Pennsylvania's Lippincott Prize winner (right).



PENNSYLVANIA ACADEMY

The Penn Academy's annual, with its \$6,000 available for purchase in addition to the cash prizes and medals announced in the February 1-14 ART NEWS, its inclusion of sculpture, its selection half by invitation and half by jury, offered more to the artist working within the scope of

LENT BY THE MACBETH GALLERY TO ST. LOUIS



EXPRESSIONISM: Hartley's vivid "The Lighthouse" (left) Eugene Trentham's "August Landscape" (right) won the Scheidt Memorial Prize at Philadelphia.



## Aquarellia

(Continued from page 12)

made since 1802 can be felt in measuring the work of these men, say, Horatio Walker with his *Turkeys*, of 1898 (where the only light colors are in the fowls and the blue shirt of the farmer), against that of Trumbull and Barralet. The latter class, especially James Peale, Jr., had talent and perceptiveness, but their medium had not yet lent them wings. If they were now and then fine technicians, they were like George Harvey, the transplanted Englishman, whose luminous washes are reminiscent of Glover.

For its modern instances the Whitney has selected most markedly examples from Sargent, Maurice Prendergast, "Pop" Hart, and

Cézanne's watercolors he learned the technique of allowing sparkling patches of the white paper to enliven the areas of color. Demuth and Hart had both learned the same method abroad, but whereas Demuth's jeweled and blotted washes, as they have been called, gave the translucence of a stone like quartzite to the still-life papers he painted (which in all-around quality have rarely been surpassed), Hart's watercolor success depended upon a less abstracted, less intellectual approach. Hart, in his Mexican and Palestinian scenes, loved the whirl of action, either human or atmospheric. As for the contemporaries, it is observable that Marin, though an influence, has still to be equaled in his especial way of putting order into flosy compositions, while Burch-

However, the similarity is there, what with the heavy slab-like forms and a four-square stylization repeated like a booming rhythm, monotonous but full of thunder.

By 1936 we begin to find finished pictures like *The Picnic* and *Kneeling Girl* full of elongations and singular dissatisfaction. There are religious compositions too, outgrowth of his first contact with Catholicism at Notre Dame, which show his struggle with the material means of expression: how he wrenched the forms into angles and muddled the paint in an effort to extract the utmost from his idea.

By the next year *Girl in Field* suggests that Austin was in a fair way to become the American Soutine. Here for the first time the intense expressionism is integrated with pictorial and paint qualities. The landscape, turbulent and sundrenched, suggests the top of the world, extending far beyond the frame of the picture. The eye balances with satisfaction the brilliant blue dress, the carmine flesh tones, the gold opulence of the grass. In the next year, which was the year he came East for the first time, Darrel Austin worked his problem through to its final conclusion. And then suddenly, in 1939, the drive was gone and he laid off painting for ten months.

When he took up his palette knife again his first picture was *The Dream*, a trio in frosty blacks which sets the fantastic tone of the present show. How Austin lit on the marsh theme he himself doesn't know. But he does remember the Willamette River and the tidal swamps of the Oregon coast with their treacherously green salt grasses and bright, brackish pools. As a boy he camped on these beaches for whole summers. For the past two years he has painted them, plunging deeper and deeper into an over-luxuriant theme which has grown into a little world of its own. First a ghostly fox appeared in the marshes. Then came great golden beasts to fasten you with their glassy, hypnotic stare, and dank wraiths dipping themselves in phosphorescent pools. Europa, black-skinned and quite newt-like, lies in a wonderful moonlit waterscape, abandoned to a fierce but gentlemanly bull. But even painting sprites or ladders to the moon Austin never gets either pixie or senti-

mental. People find his shows fascinatingly unpleasant, enjoying the flavor of fertile decay which stirs such dark subterranean human memories.

With the progress of these pictures Austin's technique has fined down. The main reason is his discovery of a new tool, a palette-knife supple and tiny like a leaf. Always a heavy painter, he now gets surfaces of such amazing sparkle and richness as in the *Lady of the Wind Bell* at the Perls Galleries. *Dark River*, also here, flows under a spell as compelling as some of Tintoretto's transfigured night backgrounds. *Beast Enchanted* at the Museum of Modern Art, golden on emerald grass, lies in a state of voluptuous sponginess. Austin keeps his pigment wet while working up these elaborate surfaces. For two or three days he piles on paint in a kind of trance, enriching, adding to what seems to be a meaningless sea of color. But once he locates his theme, the picture is soon done.

Except for a peaked, fur-like cap of hair and strange work habits which get him up before dawn, Austin is less like a leprechaun than his paintings might lead you to expect. His uncommunicativeness sometimes makes you feel that you're addressing a sleep-walker, and it has a measure of defiance in it. That probably has to do with his first year in New York when he couldn't get a solitary dealer to look at his work. It's this same defiance that makes him say he never looks at other men's painting and which earlier in his life jerked him into violent action like prize-fighting or scaling Mounts Ranier and Hood. The marsh pictures have sold well and probably would continue to sell, yet we are willing to wager that no artist who has come so far technically and emotionally is not going further. For Austin has not merely hit upon a subject that clicks and worked out a rich and wonderful way of painting it. He is a purely creative artist whose world is inside and, unlike that of the Bentons and the Woods, it is capable of infinite expansion. That's where he's important. It's a brand of originality that once flourished only in the walled garden of Paris. But this time it's home-made and came out of the West and as Americans we can be proud of it.



LENT BY MR. ROBERT GWYNNE TO THE WHITNEY MUSEUM

JOHN JAMES AUDUBON: "The American Fox," about 1845.

Demuth; for its contemporary ones, Marin, Hopper, Burchfield, Dehn, and Marsh, because all of these men have had great influence, as Sargent on John Whorf and John Pike. Prendergast was one of the first artists to bring the work of Cézanne, which so much influenced his own, to this country. Through a study of

field, in his earlier period, when flowers and trees appeared to him like gollywogs, had more imagination and lightness. The museum, we think, in a show of this sort was well advised to limit its contemporary examples to a few bold practitioners, the impact of whose contributions can thus sink in.

pupil could draw he let him experiment and distort. No finished pictures resulted for a long time. The main thing is that he went on experimenting with passionate single-mindedness. Austin's father is a creative if impractical inventor. He must have passed on to his son some of that almost fanatical, scientific absorption which drives him to work today.

Like many another Darrel Austin got his big start through the WPA. In 1934 this organization selected him to execute four murals for the Medical School of the University of Oregon. Austin declares that at this time he had never consciously looked at Mexican murals.

## Darrel Austin

(Continued from page 16)

art department. In football's mighty stronghold he spent a year, taking a few special courses, painting most of the time. It was here that he got engaged to the girl who, as Margot Austin, has become a successful writer of children's books. Once he had entertained the notion of other professions—a printer, a prize-fighter. But marriage fixed him for good as an artist. Not only is his wife the one who has made things go. In some way she is wound up with the central idea of every picture Darrel Austin paints.

Once Jacques was satisfied his

## Montreal

(Continued from page 23)

from libraries (not, be it noted, of light fiction but of serious work) has grown steadily despite difficulties caused by fire and bombing. The explanation seems clear. In art

lies the most vivid, the most enduring reminder of what we are fighting for. It is the epitome, the quintessential expression of the metaphysical basis of civilization."

With observations of this kind in mind, the Art Association of Montreal thought the moment propitious



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to link the present interest in art with a valuable human cause: that of the sailors of the Merchant Marine—those "forgotten men" of our time who daily risk their lives, their jobs, their property. A committee of distinguished Canadians under the chairmanship of Dr. C. F. Martin, president of the Art Association of Montreal, invited museums, private collectors, and dealers to help. The response was overwhelming, far exceeding the goal set. For the city of Montreal such a show is a unique experience, no comparable exhibition having ever been seen in Canada. In point of numbers it is in fact the most ambitious show held on this continent since the New York World's Fair.

The nucleus of the exhibition consists of thirty-nine masterpieces of the French School, twenty-seven of them modern, ranging from Courbet's *La Source* to Cézanne's *Bather* and Picasso's *La Toilette*. Montreal is a city of predominantly French ancestry. This explains the importance which the committee has attached to the French School.

Around this nucleus are grouped five other schools: English, Dutch, Flemish, Italian, Spanish. America is represented with a Gilbert Stuart *Portrait of Mrs. Thomas C. Upham* (from Bowdoin College, Maine) and a *Portrait of Robert Hyde* by Copley.

Over five centuries this series of masterpieces reveals the fluctuations of the Western mind as it evolved from its religious trend in the fifteenth century, the latter powerfully demonstrated by one of Antonello da Messina's last works, an *Ecce Homo*. The High Renaissance, which exalted individualism, is illustrated by a number of Titian, Veronese, and Tintoretto portraits.

With the seventeenth century the human mind shifts again, this time to explore the mystery of reality. Rembrandt, Frans Hals, the Spanish masters are the principal apostles of this creed. Rembrandt greets us in Montreal with four works, Hals with one of his greatest masterpieces, the *Portrait of Michael de Weal* from the Taft Collection in Cincinnati.

With the eighteenth century the love of nature advocated by Rousseau begins to draw the inhabitants of cities to the country. In consequence landscape painting, which had started with Flemish artists like Patinir and unfolds with Claude and Boucher is climaxed in the show by the Impressionists. In Renoir's *L'Estaque* it attains its greatest maturity.

To complete the vast showing the selection committee was fortunate enough to secure from the Dutch Government ten paintings, the most important of which is the celebrated Vermeer *Milkmaid* (see color reproduction on page 21).

The Belgian Government has also participated in the Montreal exhibition through the loan of a Rubens from the Brussels Museum which bears the significant title *Wisdom Conquers War and Discord*. Last but not least should be mentioned a picture loaned by the National Gallery of London, the famous *Graham Children* by Hogarth.

The United States being the largest contributor to the Montreal exhibition, visitors from this country will find here a number of familiar masterpieces. However, a surprise waits in the six paintings belonging to the late Sir William Van Horne, builder of the Canadian Pacific Railroad, whose estate has not for decades consented to the loan of his pictures to exhibitions. Heading this group is a true Daumier masterpiece, *Nymphs Pursued by Satyrs*, which represents not only a cornerstone in the great French painter's oeuvre, but also one in the evolution of French art since its staccato technique prophetically forecasts the manner which Van Gogh dramatically perfected thirty years later. Two Goyas, the *Marques* and the *Marquesa de Castra-Fuerte*, are likewise from the Van Horne Collection and new to the public. Both are painted with the greatest economy of color, underlining subtly the character of each sitter. Still another picture from the same collection, a little masterpiece by Guardi, surprises in its jewel-like color, its subject a storm at sea.

From Toronto comes another great painting: Van Dyck's *Daedalus and Icarus*. The same institution has loaned the magnificent Gainsborough landscape entitled *The Harvest Wagon*. From the Museum of Montreal two small but powerful paintings of Mantegna, a *Dido* and a *Judith*, give us an impression of the massive talent of this great Renaissance painter.

Added to this group of exceptional works are the exquisite Gainsborough likeness of Mrs. Elliott which reveals the last degree of sophistication concealed behind the charm of simplicity. From here the robust language of the large *Ottavio Farnese* by Antonio Moro, court painter to Philip II, leads us back to the Renaissance and to the El Greco in the exhibition, a luminous, infinitely suave head of Christ. From this piece of painting it is a short step to the moderns, since it is after all to Greco that Cézanne is indebted for his immaterial concept of the world. Matisse too springs from here. His latest masterpiece, *Le Réve*, concludes the present exhibition with emphasis on the fact that our own period is continuing to create great works of art in spite of the destructiveness of our times. So always will the human spirit rise victoriously above physical barriers in its search for freedom.



## BOOKSHELF

### LITHOGRAPHY ABC

CREATIVE LITHOGRAPHY AND HOW TO DO IT. By Grant Arnold. New York, Harper & Brothers. Price \$3.

THIS book on lithography is eminently practical, comprehensive, and easy to understand. It should enable one who has had no experience at all in the medium to make a successful lithograph. It also contains much technical information for advanced workers. The chapter on etching a stone should tend to clarify this operation for many experiencing difficulty with this tricky procedure. There is further a discussion of the disused Hullmandel technique which may be of use to creative workers today, a chapter on zinc and aluminum plates, and a description of color lithography.

However, a book of this sort should inspire as well as instruct—inspire by its choice of reproductions illustrating the particular medium. Mr. Arnold fails in just this. We are in the midst of a renaissance in artistic lithography today, and, with three exceptions, the author has not reproduced the work of liv-

ing men. Inevitably, this section has a dull and musty flavor.

LAWRENCE KUPFERMAN

### M. A. ATELIER

MARSYAS. Publication by the Students of the Institute of Fine Arts, New York University, New York. Price \$2.50.

MASTER'S theses and other products of active workshops in the history of art often merit better than single readings and relegation to professorial files. In this belief, candidates for graduate degrees at New York University's Institute of Fine Arts have issued the first volume of Marsyas. Paper bound, clear in format, fully annotated, and well illustrated in offset, it is a laudable undertaking.

From Elizabeth Hill's study of Roman elements in the Dura frescoes to Anne Wallis' report on the Symbolists, important for the background of the recent School of Paris, the papers form a remarkable record of achievement by a group of serious young scholars. A second volume is in preparation. D. B.

### Rousseau

(Continued from page 17)

pretense, and sophistication which was rife in the art circles of the time. Though flagrantly neglected and impoverished, this humble but wise man lived and worked in spiritual isolation and intellectual serenity.

Staunch believers in and lovers of his art were few in those days, and even among his friends the praise and comment was lukewarm and patronizing. At times it was mildly derisive and even satirical, and now and then a French *bon mot* accompanied by a mimicking gesture behind his back reached my ear and caught my eye. But the old simple maxim "who laughs last laughs best," was never more true than in this instance. Names of some of Rousseau's rebel contemporaries have long been forgotten, and fate in its wondrous and mysterious way may yet place Rousseau's name above the most outstanding that have come up since Cézanne, Renoir, Seurat, Lautrec, and the like.

How trivial and stale are some of the "creations" of that day in the light of Rousseau's eloquence, clarity, social and spiritual intimacy! One needs no art lexicons in the presence of a picture by Rousseau. It does not shock, it does not baffle. It defines itself in its own pure and simple language of art. There are no

perplexing geometric problems to solve, nor is it necessary to understand palmistry or spiritualism to arrive at the meaning of a picture by Rousseau. Nor does one find a thousand and one plastic intricacies or complications to unravel. In many respects his art is abstract and even Surrealist. His Surrealism is the sort that springs from a healthy poetic vision or dream. It is transcendent, radiant, full of love and joy. It is a flower from the Garden of Eden. It is the extreme opposite of the abysmal and negative. I imagine that Rousseau tapped the same spiritual wells that William Blake did when he wrote his *Songs of Innocence*, and *Songs of Experience*. And is not Rousseau's poem *Yad-wigha* much like Blake's poem *Tiger, Tiger Burning Bright* or Edgar Allan Poe's *The Raven*?

Claiming no finds, straining for no innovations or inventions, uninterrupted by periods of research, experiments, he nevertheless gave to the world a most unique reassuring, beautiful, and truthful art. There is nothing chameleon about him. In one steady stream over a period of about thirty years he produced masterpiece after masterpiece. Through his unshaken faith, childlike charm, philosophic maturity, through his love of nature and humanity he found himself. He himself was the find. Here today he stands like a prophet and symbol.

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Mrs. Junius S. Morgan } Co-Chairmen  
Miss Elsa Maxwell }

**SALE**

Wednesday, Feb. 25 at 2 P. M.

**EXHIBITION**

Saturday, Feb. 21 Until Sale

—AUCTIONEERS—

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PHOTO-ENGRAVERS

# COMING AUCTIONS

## The Elmhirst-Straight-Whitney Paintings

SETTING a new precedent for a department store, Gimbel's last week launched into the auction field with the sale of the Horatio S. Rubens Collection. The Kende Galleries on the 11th floor will next see the dispersal of the collection of



STRAIGHT SALE: GIMBEL BROTHERS  
SARGENT: "Portrait of Edwin Booth."

Mrs. Leonard K. Elmhirst (Mrs. Willard D. Straight, the former Dorothy Payne Whitney, sister of the late Harry Payne Whitney) on the evening of February 19 and the afternoons of the two following days. The collection may be viewed on Saturday afternoons preceding the sale.

Star of the group is the celebrated Gilbert Stuart *Portrait of George Washington*, a so-called Vaughn-type likeness painted from life for General John Eager Howard, an intimate friend of the sitter.

The sale further features what is said to be the largest group of major works in any private collection by the famous twentieth century Spanish artist Zuloaga. This comprises seven paintings: two colorful full-length portraits of matadors, three landscapes, a portrait of a dancer, and a canvas showing two ladies on a balcony attending a bullfight. These seven paintings were appraised in 1925 for a large sum. An interesting item by Sargent is the *Portrait of Edwin Booth*, painted in 1890. Further artists from this collection whose works will go to the highest bidder are Sorolla, Joseph Vernet, George Bellows, Sir David Y. Cameron, Dougherty, and others.

In addition to the paintings there is a handsome group of Georgian and early English silver. Among the earlier pieces is a Charles II tankard. American silver is represented by a Benjamin Burt porringer. In the group of furniture an outstanding piece is an early Queen Anne secretary bookcase. There are a large number of rugs, all collectors pieces.

A Mortlake chinoiserie tapestry and a collection of antique textiles are included as is a group of Oriental art ranging from Coromandel and Chinese eighteenth century silk screens to single-color porcelains, among the latter peachbloom, apple green, cobalt, and blanc de chine types.

## Notable Contributions to Charity Sale

THE cause for which they are to be sold and the names of their former owners share interest with the objects to be dispersed later in February at a benefit auction at the Plaza Galleries. Proceeds will go to the Citizens Committee for the Army and Navy, Inc. Mrs. Junius S. Morgan is co-Chairman with Miss Elsa Maxwell of the auction's sponsoring committee, Mrs. David Bandler serving as Executive Chairman. Funds will be used to equip recreation rooms in Army and Navy camps from Iceland to Dutch Guiana.

Among auctionable objects received so far are a silver platter from Mrs. Arthur Hays Sulzberger, a pair of antique Sheraton hanging cabinets from Mrs. Arthur Schermerhorn, jewels from the Duchesse de



WOODIN SALE: PARKE-BERNET GALLERIES  
JACOB EPSTEIN: "The Tin Hat."

Talleyrand, and paintings, porcelains, and other art objects from the collections of Mr. Jules Bache, Mrs. George Baker, Mrs. A. Stewart Walker, Mrs. Charles Scribner, Mr. Deems Taylor, Mr. C. A. Stonehill, Miss Sarah Potter Conover, and Mr. Arthur Vernay. The objects may be viewed at the galleries February 23 and 24.

## Woodin Decorations & Bronzes

FRENCH, Spanish, and other furniture including some Gothic and Renaissance pieces, paintings, rugs and decorative objects, property collected by the late William H. Woodin and property of Mrs. Lathrop Brown, Mrs. E. Barret

Blanchard, and other owners will be offered at public auction sale on February 25, 26, 27 and 28 at 2 p.m. following exhibition from February 21 at the Parke-Bernet Galleries.

The furniture features a Louis XVI inlaid cherrywood architect's table; two pairs Louis XV carved and gilded armchairs; a Louis XVI tulipwood marquetry bureau à cylindre; a Louis XVI carved lacquered and parcel-gilded commode.

Among the bronzes are Western subjects by MacMonnies, and by Jacob Epstein *The Tin Hat*, striking study of a steel helmeted British soldier. Representing the French eighteenth century period are works by Pigalle and Barye.

Of special interest in the group of tapestries is one depicting *Ulysses and Penelope* which is from the atelier of Raphael Van Den Plancken—circa 1660.

The decorative articles include a pair of Chinese five-color porcelain temple jars with original covers, a five-color porcelain jar with Louis XIV bronze doré mounts. There are also French stipple engravings printed in color and mezzotints, together with table glass, china, linens, laces, textiles, and Oriental rugs.

## Other Auctions of the Fortnight

ON THE afternoon of February 18 the Parke-Bernet Galleries will sell off a group of armor from the collection of Mr. and Mrs. Amory Carhart, together with similar items from other owners. The armor has already been placed on view.

The same galleries exhibit today property from the Adams Estate, et al. This comprises fine reproductions of eighteenth century furniture, both English and French, together with some items of later date; also silver, bibelots, miniatures, and exceptional relics of George Washington and Robert Burns. The sale will be on the afternoons of February 19, 20, and 21.

Standard sets, ornithological books, first editions, rare Americana, and autograph letters and manuscripts make up a varied collection, property of the estates of the late Emil Winter, Mr. and Mrs. E. McVoy, and others which will be sold at the Parke-Bernet Galleries on afternoon and evening of February 18 and on the afternoon of February 19 following the current exhibition of these objects.

Original drawings, first editions, and other rarities from the Woodin Library will be sold here on the afternoon and evening of February 26 and the afternoon of the 27. Exhibition is from February 21.



## WHEN & WHERE TO EXHIBIT

**ALBANY, N. Y.**, Albany Institute of History & Art, May 6-June 1. Artists of Upper Hudson Annual. Open to artists residing within 100 miles of Albany. Mediums: watercolor, pastel & sculpture. Jury. No prizes but one object will be purchased by Institute. Entry cards and works due Apr. 24. Albany Institute of History & Art, 125 Washington Ave., Albany, N. Y.

**ATHENS, GA.**, University of Georgia Art Gallery, Apr. 9-30. Southern States Art League Annual. Open to active members (members must be practicing artists born in South or resident there for 2 years). All mediums. Jury. Cash prizes. Entry cards & works due March 9. Ethel Hutson, Secretary-Treasurer, 7321 Panola St., New Orleans, La.

**CHICAGO, ILL.**, Art Institute, May 14-Aug. 23. 21st International Exhibition of Watercolors. Open to all artists. Mediums: watercolor, pastel, drawing, monotype, tempera, gouache. Jury. Entry cards due Mar. 23; works Apr. 9. Daniel Catton Rich, Director of Fine Arts, Art Institute of Chicago, Chicago, Ill.

**COLUMBUS, O.**, Gallery of Fine Arts, Apr. 21-May 3. Annual Everyman's Exhibit. Open to residents of Columbus & those within radius of 30 miles. All mediums. No jury. Cash prizes. Entry cards & works due Apr. 15-17. Paul Yeagley, Exhibition Chairman, Columbus Gall. of Fine Arts, Columbus, O.

**DALLAS, TEX.**, Museum of Fine Arts, Mar. 29-Apr. 25. Allied Arts Annual. Open to residents of Dallas County. All mediums. Jury. Cash prizes. Entry cards & works due Mar. 26. Richard Foster Howard, Director, Dallas Museum of Fine Arts, Dallas, Tex.

**FORT WORTH, TEX.**, Public Library, Mar. 1-14. West Texas Annual. Open to artists of West Texas. All mediums. Jury. Cash prizes. Entry cards due Feb. 23; works Feb. 26. Mary Lake, Secretary, Public Library, Fort Worth, Tex.

**HARTFORD, CONN.**, Morgan Memorial Museum, Mar. 28-Apr. 19. Connecticut Academy of Fine Arts Annual. Open to all artists. Mediums: oil sculpture & black-and-white. Jury. Prizes. Works due Mar. 20. Carl Ringius, Sec'y., Box 204, Hartford, Conn.

**JACKSON, MISS.**, Municipal Art Gallery, April. Mississippi Art Association's National Watercolor Annual. Open to all American artists. Mediums: gouache, watercolor, tempera. Jury. \$50 prize. Works due Mar. 26. Mrs. W. B. Hamilton, 839 N. State St., Jackson, Miss.

**LOS ANGELES, CAL.**, Los Angeles County Museum, Mar. 14-Apr. 26. Artists of Los Angeles and Vicinity Annual. Open to all artists residing in Los Angeles or within 100 miles. Mediums: oil, sculpture & crafts. Jury. Prizes. Louise Ballard, Curator of Crafts, Los Angeles County Museum, Los Angeles, Cal.

**MILWAUKEE, WIS.**, Milwaukee Art Institute, Apr. 1-30. Wisconsin Painters & Sculptors Annual. Open to artists residing in Wisconsin for at least one year. Mediums: oil watercolor, pastel & sculpture. Jury. Cash prizes & medals. Entry cards & works due Mar. 23. Marion L. Burnham, Secretary, 772 N. Jefferson St., Milwaukee, Wis.

**NEWARK, N. J.**, Academy of Arts, Mar. 22-Apr. 11. New Jersey Artists Annual. Open to New Jersey Professional artists. Mediums: oil, watercolor & pastel. Prizes. Write T. R. Bogut, Director, Academy of Arts, 847 Broad St., Newark, N. J.

**NEWARK, N. J.**, Academy of Arts, Apr. 12-25. Amateur Artists Exhibit. Open to amateur artists of North & Central N. J. Mediums: oil, watercolor, pastel. Scholarship awards. Write T. R. Bogut, Academy of Arts, 847 Broad St., Newark, N. J.

**NEW HAVEN, CONN.**, New Haven Paint & Clay Club, Mar. 10-29. 41st Annual. Open to all artists. All mediums. Jury. Prizes. Entry cards & works due Mar. 11. Elizabeth S. Robb, Secretary, 66 Vista Terrace, New Haven, Conn.

**NEW ORLEANS, LA.**, Arts & Crafts Club, Apr. 4-25. Members Annual. Open to members (dues \$5.00). Mediums: painting, sculpture & ceramics. Jury. \$100 prize. Works due Apr. 2. Edith Norris, Secretary, 712 Royal St., New Orleans, La.

**NEW ORLEANS, LA.**, Isaac Delgado Museum, Mar. 8-Apr. 3. Art Association of New Orleans Annual. Open to members (membership open to all). All mediums. Jury. Prizes. Entry cards & works due Mar. 4. Mr. Arthur Feitel, President, Art Association of New Orleans, Delgado Museum, New Orleans, La.

**NEW YORK, N. Y.**, Academy of Allied Arts, Apr. 16-May 16. Spring Salon. Open to all artists. Mediums: oil & watercolor. No jury. No prizes. Entry cards & works due Apr. 4. Leo Naden, Director, 349 W. 86th St.

**NEW YORK, N. Y.**, Fine Arts Galleries, Apr. 8-28. Society of Independent Artists Annual. Open to all artists. On payment of \$5.00 membership fee. All mediums. No jury. No prizes. Entry cards due Mar. 13; works Mar. 31. Fred Buchholz, Secretary, 19 Bethune St., New York, N. Y.

**NEW YORK, N. Y.**, National Academy of Design, Mar. 7-29. American Watercolor Society Annual. Open to all artists. Mediums: watercolor & pastel. Fee for non-members \$50 per picture. Jury. Cash prizes & medal. Entry cards & works due Mar. 26. Harry De Maine, Secretary, American Watercolor Society, 3 E. 89th St., New York, N. Y.

**NEW YORK, N. Y.**, National Academy of Design, Apr. 8-May 16. National Academy of Design Annual. Open to all American artists working in U.S. Mediums: painting & sculpture. Jury. Works due Mar. 23 & 24. National

Academy of Design, 1083 Fifth Ave., New York, N. Y.

**PARKERSBURG, W. VA.**, Parkersburg Fine Arts Center, Apr. 26-May 30. Fourth Annual. Open to residents & former residents of O., Pa., Va., & W. Va. Mediums: oil & watercolor. Fee \$1 for each class entered, plus \$1 per crate. Jury. Cash prizes. Entry cards due Apr. 17. Parkersburg Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

**PHILADELPHIA, PA.**, Philadelphia Print Club, Mar. 23-Apr. 11. American Color Print Society Annual. Open to American color print makers. Jury. All print mediums. Entry cards due Mar. 17; works Mar. 13. Mary Mullineux, Sec'y., 11 W. Walnut Lane, Philadelphia, Pa.

**SAN FRANCISCO, CAL.**, Museum of Art, Autumn, 1942. San Francisco Art Assoc. Annual. Open to all artists resident in U. S. Mediums: oil, tempera on panel, & sculpture. Jury. \$1.100 in prizes. San Francisco Museum of Art, Civic Center, San Francisco, Cal.

**SAN FRANCISCO, CAL.**, Museum of Art, Mar. 5-31. San Francisco Art Association Watercolor & Pastel Annual. Open to artists resident in U. S. Mediums: watercolor & pastel. Jury. \$1100 in prizes. Entry cards due Apr. 17; works Apr. 23. San Francisco Museum of Art, Civic Center, San Francisco, Cal.

**TACOMA, WASH.**, College of Puget Sound, Apr. 19-May 3. Artists of Southwest Washington Annual. Open to artists of Southwest Wash. Mediums: oil, tempera, watercolor & sculpture. Jury. Prizes. Entry cards due Apr. 3; works Apr. 14. Secretary of Art Dept., College of Puget Sound, Tacoma, Wash.

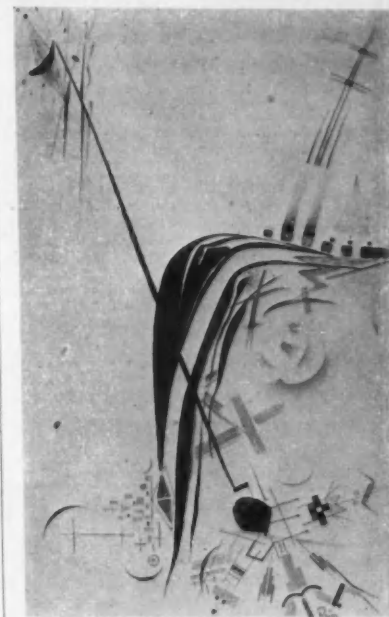
**TOLEDO, O.**, Toledo Museum of Art, May 3-24. Toledo Artists' Annual. Open to residents & former residents of Toledo. All mediums. Jury. Prizes. Entry cards & works due Apr. 17. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, O.

**WASHINGTON, D. C.**, Corcoran Gallery of Art, Mar. 27-Apr. 26. Washington Watercolor Club Annual. Open to all artists. Mediums: watercolor, pastel, & print. Jury. Cash prizes. \$1.00 fee for non-members. Entry cards due Mar. 23; works Mar. 25. Mrs. Frances Hunsinger Combs, Secretary, 3820 Kanawha St., Washington, D. C.

**WILMINGTON, DEL.**, Delaware Art Center, May. Wilmington Society of Fine Arts Watercolor Annual. Open to Delaware artists, pupils of Howard Pyle and members. Mediums: watercolor, pastel, print, drawing & illustration. Jury. Prizes. Constance Moore, Director, Delaware Art Center, Park Drive at Woodlawn Ave., Wilmington, Del.

**YOUNGSTOWN, O.**, Butler Art Institute, Apr. 17-May 10. Combined Clubs Spring Salon. Open to residents & former residents of Youngstown & immediate vicinity. Mediums: oil & watercolor. Jury. Prizes. J. G. Butler III, Director, 524 Wick Ave., Youngstown, O.

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## COMPETITIONS & SCHOLARSHIPS

**HIGH MUSEUM SCHOOL OF ART, ATLANTA:** Two full scholarships for one year's tuition. Open to high school seniors of Southeast. Sample work must be submitted by July 1. L. P. Skidmore, Director, 1262 Peachtree St. N.E., Atlanta, Ga.

**JOHNS HOPKINS UNIVERSITY, BALTIMORE:** Tuition scholarships of \$300 each & fellowship of tuition plus \$175. Open to graduate students in archaeology & art. Applications due Mar. 1. David M. Robinson, Johns Hopkins Univ., Baltimore, Md.

**MONTICELLO COLLEGE, ALTON:** Ten scholarships of \$200 each. Students must submit samples of their work and meet entrance requirements of the college. Work due May 1. A. N. Sullivan, Sec'y., Monticello College for Women, Alton, Ill.

**POSTER COMPETITION:** \$350 in cash prizes & free hospitalization for posters designed to create good will for community hospitals & to publicize National Hospital Day. Closing date Mar. 20. C. Rufus Rorem, National Hospital Day Committee, American Hospital Association, 18 E. Division St., Chicago, Ill.

**PRINCETON UNIV., PRINCETON:** Fellowships of \$700 plus room, board & tuition. Open to graduate students of architecture, music, art & archeology. Also Junior fellowship of \$400 plus tuition, & tuition scholarships. Applications due Mar. 1. Dean of Graduate School, Princeton Univ., Princeton, N. J.

**PULITZER TRAVELING SCHOLARSHIP:** \$1500 to American art student between 15 & 30. Work due April 6 & 7. Art Schools of National Academy of Design, 109th & Amsterdam Ave., New York, N. Y.

**RED CROSS COMPETITION:** American artists are asked to submit works interpreting

the activities of American Red Cross. Mediums: paintings, posters, watercolors, drawings & prints. \$300 for each item purchased for nation-wide display; \$40 for oil painting; or watercolor, \$20 for drawings & \$10 for prints not to be used for display. Closing date Mar. 18. American Red Cross Competition, Section of Fine Arts, Public Buildings Administration, Washington, D. C.

**SAN FRANCISCO ART ASSOCIATION:** Abraham Rosenberg Scholarship for study in any subject taught at California School of Fine Arts, where applicants shall have been registered for 2 semesters. Age limit 25-35, but exceptions may be made. Applicant must submit well defined plan, with examples & photographs of work by Mar. 31. Amount of award to be determined by requirements of applicant's program. Neale Sullivan, Executive Sec'y., San Francisco Art Association, 800 Chestnut St., San Francisco, Cal.

**SCHOLASTIC AWARDS:** Cash prizes, and 35 scholarships for one year's tuition at well-known art schools. Open to undergraduates in seventh through twelfth grades. Winners will be chosen at National High School Exhibition at Carnegie Inst., Pittsburgh, in May. Regional exhibits will be held in 16 cities prior to this. All mediums. Scholastic Awards Committee, 220 E. 42nd St., New York, N. Y.

**SCHOOL OF FINE AND APPLIED ART, PORTLAND, ME.** Scholarship of one year's tuition to a Maine high school graduate. Examples of work due July 18. Alexander Bower, Director, School of Fine and Applied Art, 111 High St., Portland, Me.

**SOAP SCULPTURE:** National Soap Sculpture Committee. Annual Competition for sculptures in white soap. Procter & Gamble prizes for advanced, senior, junior and group classes amounting to \$2,200. Closes May 15. Entry

blanks: National Soap Sculpture Committee, 80 East 11th St., New York, N. Y.

**SYRACUSE UNIVERSITY, SYRACUSE:** One full and four half scholarships for undergraduates in art, music & architecture to be awarded by competition to be held July 11. Also four graduate full scholarships in Fine Arts will be awarded Mar. 14. Dean H. L. Butler, College of Fine Arts, Syracuse University, Syracuse, N. Y.

**SYRACUSE UNIVERSITY, SYRACUSE:** Twenty scholarships of \$100 each to freshman in College of Fine Arts. Awards on basis of high school record & evidence of ability in major field. Dr. F. N. Bryant, Director of Admissions, Syracuse University, Syracuse, N. Y.

**UNIVERSITY OF ILLINOIS, URBANA:** Kate Neal Kinley Memorial Fellowship of \$1000 for 1 year's study. Open to students of music, art & architecture who must submit examples of work. Applications due by May 15. Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., Univ. of Illinois, Urbana, Ill.

**U. S. CIVIL SERVICE COMMISSION, WASHINGTON:** Examination for artistic & mechanical lithographers for government positions paying from \$1440 to \$2000 a year. Written test will not be given; applicants will be rated on education & experience. Examination announcements & application forms may be obtained at first- and second-class post offices or from Civil Service Commission Washington, D. C.

**VIRGINIA MUSEUM OF FINE ARTS, RICHMOND:** Fellowships for Virginia artists under 38 years old. Open to artists or art students born in Virginia, or resident in Virginia for 5 years. Committee will make awards on merit and need. Applications due by June 1. T. C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond.

## THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

**AUBURN, N. Y.**, Cayuga Museum: Watercolors from Vose Gall.; Lincoln & Washington Exhibit, to Feb. 28.

**BALTIMORE, MD.**, Municipal Museum: Defense of Baltimore, to Feb. 28.

**MUSEUM OF ART, SCENERY FOR CINEMA:** Baltimore Watercolor Club, to Mar. 1. Silbert, to Feb. 22. Sokol, prints; Weber, to Mar. 13.

**BATON ROUGE, LA.**, Louisiana Art Commission: Soldier-Artist Exhibition, to Feb. 28.

**BETHLEHEM, PA.**, Lehigh Univ.: Wood-carvings from Maine, to Feb. 22.

**BLOOMINGTON, IND.**, Indiana Univ.: Aaron Bohrod, to Feb. 24.

**BOSTON, MASS.**, Guild of Boston Artists: Nelly Murphy, to Feb. 28.

**Grace Horne Gall.:** R. Bassett; W. Draper, to Mar. 7.

**Inst. of Modern Art:** Thirty Six Abstractions, to Feb. 28.

**Museum of Fine Arts:** Contemporary American Expressionists, to Mar. 16.

**Public Library:** Gerald Brockhurst, to Feb. 28.

**CAMBRIDGE, MASS.**, Fogg Museum: French

Drawings & Prints of 19th & 20th Centuries: Islamic Pigs.; American Watercolors, Drawings & Prints, to Feb. 28.

**CHICAGO, ILL.**, Art Inst.: Rousseau; Knaths; Contemporary Ceramics, to Feb. 23.

**Kuh Gall.:** Keek; Viviano, sculpture, to Feb. 21.

**Mandel Bros.:** Swedish-American Art Assoc., to Feb. 19. Bohemian Art Assoc., Feb. 21-Mar. 14.

**Renaissance Soc.:** John Sloan, to Mar. 7.

**CINCINNATI, O.**, Art Museum: Bird Pies, to Feb. 22. Grosz, to Mar. 1. Cincinnati Artists of the Past, to Apr. 19.

**CLAREMONT, CAL.**, Pomona Coll.: Tussen Watercolor Club, to Feb. 27.

**CLEARWATER, FLA.**, Art Museum: Members Exhibit, to Feb. 21. Contemporary American Ptg. Annual, Feb. 24-Mar. 15.

**COLUMBUS, O.**, Gall. of Fine Arts: Central Ohio Salon, to Feb. 28.

**DALLAS, TEX.**, Museum of Fine Arts: Classic to Romantic French Ptg.; W. Jarvis; Fitzpatrick, cartoons, to Feb. 21. M. Lindsey,

Feb. 22-Mar. 7. Contemporary Figure Pigs., Feb. 22-Mar. 21.

**DELAWARE, O.**, Ohio Wesleyan Univ.: Smith Johnson, to Feb. 25.

**DENVER, COL.**, Art Museum: Classical Exhibition; Indian Art; Higgins; Sibell, drawings, to Feb. 28.

**DES MOINES, IA.**, Art Center: Oils from N. Y. World's Fair, to Feb. 28. Kirsch; Faulkner; Thiessen, Feb. 17-28.

**EASTHAMPTON, MASS.**, Williston Acad.: Deerfield Valley Art Assoc., Feb. 18-Mar. 4.

**ELGIN, ILL.**, Elgin Acad.: Famous Portraits of Famous Men, to Feb. 28.

**EMPORIA, KAN.**, State Teachers Coll.: Southern Highlanders, to Feb. 23.

**GALLUP, N. MEX.**, Art Center: Abbie Candlin, to Feb. 26.

**GREAT FALLS, MONT.**, Art Center: Leo Henkers, to Mar. 9.

**HAGERSTOWN, MD.**, Cumberland Valley Artists Annual, to Mar. 1.

**HARTFORD, CONN.**, Wadsworth Athenaeum:

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### Ferargil Galleries

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Hartford Soc. of Women Ptns., to Feb. 22.  
HOLLYWOOD, CAL., American Contemporary  
Gall., Jean Vigoureux, to Feb. 28.  
Peris Gall., G. Biddle; H. Sardeau, to Mar. 10.  
HOUSTON, TEX., Museum of Fine Arts: Hous-  
ton Artists Annual, to Mar. 1.  
INDIANAPOLIS, IND., Herron Art Museum:  
American Artists, to Feb. 28.  
IOWA CITY, IA., Univ. of Iowa: American  
Oils, to Mar. 2.  
ITHACA, N. Y., Cornell Univ.: Walt Kuhn, to  
Feb. 28.  
JACKSONVILLE, ILL., Strawn Art Gall.: Cor-  
coran Biennial Group, to Feb. 28.  
KANSAS CITY, MO., Nelson Gall.: Josef Al-  
bers; Whistler Prints, to Mar. 1.  
LAWRENCE, KS., Thayer Museum: Wood  
Sculpture, to Feb. 22. California Watercolor  
Soc., to Feb. 28.  
LOS ANGELES, CAL., County Museum: Dan  
Lutz, to Feb. 28. California Watercolor Soc.  
Annual, to Mar. 8.  
Foundation of Western Art: Northern California  
Art, to Mar. 7.  
Vigevano Gall.: Ernst Van Leyden, to Mar. 8.  
LOUISVILLE, KY., River Road Gall.: A.  
Mecklem; M. Appel, to Feb. 28.  
MAITLAND, FLA., Research Studio: Tiber  
Pataky, to Mar. 7.  
MANCHESTER, N. H., Currier Gall.: Nat'l.  
Assoc. of Women Ptns., to Feb. 28.  
MEMPHIS, TENN., Brooks Memorial Gall.:  
Zoltan Sepeshy, to Feb. 28.  
MILWAUKEE, WIS., Art Inst.: Milwaukee  
Group, to Feb. 28. Picasso, Feb. 20-Mar. 13.  
MINNEAPOLIS, MINN., Inst. of Arts: Segon-  
zac, to Mar. 15.  
MONTCLAIR, N. J., Art Museum: Portraits:  
H. Habberstad; Prints, to Feb. 22.  
MONTREAL, QUE., Museum of Fine Arts:  
Masterpieces of Ptg., to Feb. 28.  
MUSKEGON, MICH., Hackley Gall.: Mus-  
kegon Artists Annual, to Feb. 28.  
NEWARK, N. J., Arts Club: Portraits, to Feb.  
28.  
Artists of Today Gall.: M. Kusano, to Feb. 21.  
J. Carlin, Feb. 23-Mar. 7.  
NEW HAVEN, CONN., Public Library: H.  
Tuttle, etchings, to Feb. 20.  
Yale Art Gall.: Société Anonyme Collection of  
Modern Art, to Feb. 23.  
NEW ORLEANS, LA., Arts & Crafts Club:  
Members Exhibit, to Feb. 28.  
Delgado Museum: E. Schoenberg: Portraits of  
Children; Pictures for Children, to Feb. 28.  
NORTHAMPTON, MASS., Smith Coll.: Dali  
& Miro, to Feb. 28.  
OMAHA, NEB., Joslyn Memorial: Van Gogh:  
American Prints, to Feb. 23.  
OSHKOSH, WIS., Public Museum: Southern  
Artists Watercolors, to Feb. 28.  
PENSACOLA, FLA., Art Center: Hill, etch-  
ings, to Feb. 25. G. Bosch, to Feb. 28.  
PHILADELPHIA, PA., Art Alliance: Rob-  
bins; Katz; Schatz; R. Weber, to Feb. 22.  
Bennett, to Mar. 1. Reilly; Gaudin, to Mar. 6.  
Pennsylvania Acad.: Oil & Sculpture Annual,  
to Feb. 28.  
PITTSBURGH, PA., Carnegie Inst.: Assoc.  
Artists of Pittsburgh Annual, to Mar. 12.  
Watercolors from 20th International Exhibi-  
tion: Contemporary British Art, to Mar. 15.  
PORTLAND, ORE., Art Museum: C. Price, to  
Feb. 28.

### NEW YORK CITY

A.C.A., 28 W. 8  
Contemporary Amer. Watercolors, to Feb. 28  
Acad. Allied Arts, 349 W. 85, Group, to Mar. 1  
Allison, 32 E. 57, French Etchings, to Mar. 1  
American British, 44 W. 56  
National Defense Posters, Feb. 16-Mar. 1  
American Fine Arts, 215 W. 57  
Lorillard Art Club Annual, to Feb. 22  
American Inst. of Decorators, 505 Madison  
Ptns. selected by Gardiner & Cook,  
Feb. 16-Mar. 13  
American Place, 509 Madison  
O'Keeffe, to Mar. 17  
Argent, 42 W. 57, Millar; Lucas, to Feb. 21  
Marsden; Degen, sculpture, Feb. 23-Mar. 7  
Artists, 113 W. 13, Blumberg, Feb. 17-Mar. 2  
Art Students League, 215 W. 57  
War Cartoons, Feb. 17-28  
Ass. American, 711 Fifth, Taubes, to Mar. 10  
Benedette, Feb. 20-Mar. 10  
Babcock, 38 E. 57, Twachtman, to Feb. 28  
Barbizon, Lexington at 63  
Ernest Roth, to Mar. 10  
Parblon-Plaza, Sixth at 58, Novin, to Mar. 5  
Barzansky, 860 Madison, Group, to Feb. 28  
Bignou, 32 E. 57, Dufy; Luceat, to Feb. 21  
19th Century French, Feb. 23-Mar. 21  
Bonestell, 106 E. 57  
Moller; O'Neill, Feb. 16-28  
Brooklyn Museum  
Mount; Quider; Modern Drawings, to Mar. 8  
Burchholz, 32 E. 57, Masson, Feb. 17-Mar. 14  
Carstairs, 11 E. 57, Modern French, to Feb. 28  
Clay Club, 4 W. 8, Members Sculpture, to Mar. 1  
Contemporary Arts 38 W. 57, Pieck, to Feb. 27  
Decorators, 745 Fifth, Still Life, to Feb. 24  
Douthitt, 9 E. 57  
Hist. American Portraits, to Feb. 28  
Downtown, 43 E. 51, Julian Levi, to Feb. 28  
Eggleston, 161 W. 57, Group, to Feb. 28  
Eighth St., 33 W. 8, Old New York, to Feb. 28  
Ferargil, 63 E. 57, Golinkin, to Feb. 22  
Fifteen, 37 W. 57, Charles Pepper, to Feb. 21  
Hoftrup; Wargny, Feb. 23-Mar. 7  
French, 51 E. 57, Group, to Feb. 28  
Gallery of Modern Art 18 E. 57  
Dufy; Vlaminck, to Feb. 28  
Grand Central Hotel Gotham  
Amer. Soc. Miniature Ptns., to Feb. 21  
David Swasey, Feb. 16-29  
Grand Central, 15 Vanderbilt  
Thieme, Feb. 17-28  
Grand Central School of Art  
Students of Harvey Dunn, to Feb. 21  
Hammer, 682 Fifth  
Russian Imperial Porcelain, to Feb. 28  
Harlow, Keppel, 670 Fifth  
Dierer & His Group, to Mar. 3  
Harriman, 61 E. 57  
"They Taught Themselves," to Mar. 7  
Kleemann, 38 E. 57, Elliot Orr, to Feb. 28  
Knosler, 14 E. 57, W. Thoeny, to Feb. 27  
Kraushaar, 730 Fifth, Pène du Bois, to Feb. 21  
Amer. Drawings, Feb. 23-Mar. 21  
Levy, John, 11 E. 57, Group, to Feb. 28  
Levy, Julian, 11 E. 57, Berman, to Feb. 28  
Lilienfeld, 21 E. 57, Derain; Utrillo, to Mar. 7  
Loe, 41 E. 57, Arts of China, to Apr. 30  
Macbeth, 11 E. 57, Cory Kilvert, Feb. 16-28  
MacDowell, 166 E. 73, Gifford Beal, to Feb. 21  
Marchais, 40 E. 51  
Tibetan Ritual Implements, to Feb. 28

PRINCETON, N. J., Princeton Univ.: Arthur  
Carles, to Feb. 21.  
RICHMOND, VA., Museum of Fine Arts: New-  
man & Myers, to Feb. 27.  
ROCKFORD, ILL., Art Assoc.: Assoc. Ameri-  
can Artists, to Mar. 1.  
SACRAMENTO, CAL., Crocker Gall.: Takal,  
drawings; Kuhn; Kingman, to Feb. 28.  
ST. LOUIS, MO., City Art Museum: Parallel  
Trends in American Ptg., to Feb. 28.  
SALT LAKE CITY, UT., Utah State Art Center:  
Utah State Inst. of Fine Arts Annual;  
Vander Sluis, to Mar. 10.  
SAN ANTONIO, TEX., Witte Memorial Mu-  
seum: Five Important Ptns., Feb. 18-Mar. 4.  
SAN FRANCISCO, CAL., de Young Memorial  
Museum: Cagli; Takal, drawings; Chinatown  
Artists Club, to Feb. 28.  
Elder & Co.: Wede Georgette, to Feb. 28.  
Museum of Art: Latin American Prints, to Feb.  
22. American Sculptors, to Feb. 24. Berman,  
to Mar. 10.  
Palace of Legion of Honor: G. Chann; Wm.  
Littlefield, to Feb. 28.  
SANTA BARBARA, CAL., Museum of Art:  
French Ptg.; J. Stark, to Feb. 28. Pre-Colum-  
bian Art, to Apr. 1.  
SARASOTA, FLA., Art Assoc.: New England  
Watercolors; D. & H. Leech, to Feb. 21.  
Members Exhibit, Feb. 25-Mar. 17.  
SARATOGA SPRINGS, N. Y., Skidmore Coll.:  
Modern French Art, Feb. 7-26.  
SEATTLE, WA., Henry Gall.: Canadian  
Artists: 20th Century Ptg., to Feb. 28.  
SHREVEPORT, LA., State Art Gall.: Den  
Brown, to Feb. 27.  
SOUTH HADLEY, MASS., Mt. Holyoke Coll.:  
Contemporary Negro Artists, to Feb. 28.  
SPRINGFIELD, MASS., Museum of Fine Arts:  
Somebody's Ancestors, to Feb. 28.  
SPRINGFIELD, MO., Art Museum: Prairie  
Watercolorists: Ozark Artists, to Feb. 28.  
TOLEDO, O., Museum of Art: British Arts &  
Crafts: Ohio Watercolor Soc., to Feb. 22.  
TOPEKA, KAN., Community Art Center: Ptns.  
from New England; Francis James, to Feb. 28.  
TORONTO, ONT., Art Gall. of Toronto: Canadian  
Group, to Mar. 2.  
TRENTON, N. J., State Museum: Russian Art,  
to Mar. 29.  
TULSA, OKLA., Philbrook Museum: J. Smith;  
K. Kittredge, to Feb. 28.  
UNIVERSITY, ALA., Univ. of Alabama:  
L. Keller, to Feb. 20. Federation of Modern  
Ptns. & Sculptors, Feb. 21-Mar. 13.  
URBANA, ILL., Univ. of Illinois: Wm. Ken-  
nedy, to Feb. 28.  
UTICA, N. Y., Munson-Williams-Proctor Inst.:  
Utica & Central New York Artists Annual,  
to Mar. 10.  
WASHINGTON, D. C., Arts Club: Wash-  
ington Watercolor Club, to Mar. 6.  
Corcoran Gall.: Soc. of Washington Artists An-  
nual: Miniaturists Annual, to Mar. 1. G.  
Harding, to Mar. 12.  
Whyte Gall.: Aaron Sopher, to Feb. 28.  
WEST PALM BEACH, FLA., Norton Gall.:  
Old Masters: Eliot O'Hara, to Mar. 1.  
WORCESTER, MASS., Art Museum: Decade  
of American Ptg., Feb. 18-Mar. 22.  
YOUNGSTOWN, O., Butler Art Inst.: K.  
Hogue, to Feb. 22. Huntington, sculpture:  
Ohio Printmakers Annual, to Mar. 1.

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National Defense agencies have requested all publishers to assist in conserving pulp and paper for the war effort. At this moment the Government requires considerably over 50% of maximum U. S. paper production, which has already had to assume the burden caused by stoppage of pulp and paper importations from abroad. It is essential that there continue to be a steady supply of paper products for the hundreds of new demands created by the defense program.

One of the major sources of wood fibre is the paper on which magazines are printed. The government needs every ounce of this wood fibre that can be salvaged for the manufacture of corrugated paper containers to be used for the safe shipment of airplane and motor parts, shells and machine tools to distant assembly plants.

As its contribution toward this urgent need, ART NEWS is reducing its dimensions, beginning with this issue (which inaugurates a new volume), by  $\frac{7}{8}$  of an inch in width and  $1\frac{3}{8}$  inches in height. This means a saving of approximately 18% in paper, but we have so re-arranged our margins that the reduction in text will be less than 6%.

Apart from saving of paper, the revised format, which measures exactly 9 by 12 inches, is the most widely accepted standard for periodicals and hence requires no specially-made size of printing sheet as did our prior dimensions. In wartime it is mandatory for conservation that, wherever possible, standard production be adhered to, saving waste in labor and material required for special orders.

This contribution toward the all-important defense program is one that we are certain our readers are glad to make with us. *You, too, can help in defense conservation* by saving your old copies of ART NEWS and all other magazines, then either selling them to scrap dealers or giving them away to charitable agencies who will do the same. In either way the waste paper will find its way back into the national pulp supply, to be remanufactured into paper for war needs.

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